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American Art News

VOL. XVII. No. 20. Entered as second class mail matter. N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 22, 1919

TEN PAGES

SINGLE COPIES, 10 CENTS

A NEW JURY METHOD.

"A quite new method of selection by jury," says the N. Y. "Times," "is said to have been used by those responsible for the 102 pictures to be sent to Paris next Spring to be exhibited in the Luxembourg. The jury comprised twelve painters who were hors concours, each entitled to representation by one picture in the exhibition. For the selection of the remaining exhibits each jurymen first made out a list of the names of artists up to the required number, whom he considered worthy of representation. These lists were brought together and the names arranged alphabetically. There were six names that appeared upon all the lists, and these names were added to those of the twelve jurymen as definitely chosen by unanimous vote. Thus eighteen exhibitors were provided for.

"The others were selected in the following manner: The jurymen in turn selected a name from the posted list and that choice was at once accepted as final. No discussion was in order. If jurymen No. 1 chose a name that had been the first choice of jurymen No. 2, the latter could pass on to his second choice when it came to be his turn. If he knew of an artist on the list whom he considered very desirable as a representative of American painting, but not yet well known, he would name him when he had his first turn at voting, leaving a better-known choice for a later chance, as some other jurymen might make the same choice and thus clear the field for still another favorite. The choosing went on according to this method until each jurymen had seven names to his credit besides his own and the six unanimously chosen.

"This method is both ingenious and fair and saves the wearisome discussion of merits that must occur when a picture or an artist comes up before a whole jury for discussion. If the jury of the Luxembourg exhibition used it the result is certain to have interest and variety."

RETURN OF LOOTED ART

Exaction of picture for picture and statue for statue from the museums of Germany and Austria for depredations in Belgium, France and Italy is demanded in resolutions passed by the National Institute of Arts and Letters. The text of the resolutions reads:

"Whereas, The armies of Germany and Austria-Hungary during their invasions of Belgium, France, and Italy destroyed or damaged irremediably many works of architecture which had stood for centuries among the wonders of the world; and

"Whereas, These armies of invasion destroyed, damaged or stole many paintings, statues and other portable objects of venerable art inherited ancestrally from great progenitors by the people of the invaded countries; and

"Whereas, Upon the other hand, the late Governments of Germany and Austria-Hungary have held hitherto in their museums many works of art created by great masters of the Belgian, French and Italian schools;

"Resolved, That the National Institute of Arts and Letters petition the peace commissioners of the United States to require that the peoples of Germany and of Austria-Hungary shall return what has been stolen and shall make reparation for all injury and destruction, as may be judicially determined, by payment from the stores of Belgian, French and Italian works of art accumulated in the public museums of Germany and Austria-Hungary; and that, so far as possible, the payment be made, picture for picture, statue for statue, object of art for object of art.

"Resolved, That this exaction be demanded not merely as indemnity in kind, but also as a decree of justice, to satisfy the soul of civilized humanity, and to warn the world in future that reparation is fore-ordained as a reply to depredation."

A "GRAND GAINSBOROUGH"

The most important purchase that Worcester art museum has made since Mr. Raymond Wyer became its director a year ago and reproduced on this page, now hangs on the wall of the west gallery. It is what is known as "A Grand Landscape" by Thomas Gainsborough and was purchased from Scott and Fowles of N. Y. The painting has been owned successively by C. L. Fisher, Sir Horatio Davis and Joseph Gillot, all of London. Gainsborough's figures of royalty and nobility, actresses and country squires are in every schoolroom collection. He painted 175 landscapes.

The museum canvas represents his second period of work, when he got away from the tight, detailed methods and was able to depict a mood. "It is a powerful picture," says Mr. Wyer, "and while Constable is duly credited with very early painting of this sort, Gainsborough preceded him by a few years. This landscape shows a healthy realism combined with poetry."

Mr. James P. Silo jr. returned recently from France, where he has been in war service, looking thin but "fit," and is again with his father, the esteemed "Commodore" Silo at the Fifth Ave. Art Galleries, soon to move, as told elsewhere in this issue.

TWO COPLEYS FOUND

Two oils by Copley were recently found in a barn near Portland, Me., and are probably portraits of Col. Josiah Quincy and his wife. Quincy was born in 1709 and died in 1784. He was a member of the famous Quincy family which gave several mayors to the city to Boston; was a brother of Edmund Quincy and father of the famous "Dorothy Q.," immortalized by the poem of Dr. Oliver Wendell Holmes. This "Dorothy Q." later became the wife of John Hancock.

It is also thought that the portraits are those of John Hancock and his wife Dorothy painted when that patriot and his wife had reached mature years, but this identification would seem to be nullified by the fact that Copley left America in 1774 and that John Hancock at that time was a young man and was about to be married to Dorothy Quincy, but had to flee from Boston from the British troops.

FUNK SUES ZIEGLER

William H. Funk has brought an action in Supreme Court to recover \$2,000 from Edward Ziegler, formerly with Henry Reinhardt and Son, and now attached to the French High Commission in N. Y. Funk alleges that he was given a commission to

A TRAGIC MODEL STORY

"Here is the tragic story of the two portraits of one woman, by Sir William Orpen, now on exhibition with other British war pictures at the Anderson Galleries.

'Sir William Orpen, the largest contributor to the exhibition is a serious man. Robert Nichols, an English poet and soldier, who is now here recovering from shell shock, also is a serious man. Therefore, it is necessary to take with a certain amount of seriousness the details vouched for by Mr. Nichols, of the last end of Frieda Nieter, who fooled the French and Belgians at the front for a long time, but was finally caught. The rest of the story must be told in the words of the poet:—

"She was tried by a military court and ordered shot. She said she had one request to make. This was that she be permitted to face her executioners in a costume of her own choosing. The request was granted.

"The following morning Frieda Nieter was led into the courtyard of an ancient chateau and was confronted by a firing squad. She wore a cloak of dark blue velvet trimmed with fur, which completely covered her. She had nothing to say. The firing squad formed itself about twenty paces from her.



A "GRAND" LANDSCAPE
Gainsborough

Recently bought by Worcester Museum.

paint a portrait of Ziegler's wife about five years ago and that he worked on it at odd times, finally delivering it. In his complaint he alleges he has made repeated demand on Ziegler for the \$2,000 due him, but has been refused payment.

AUCTION ROOM SURPRISE

A remarkable incident connected with the sale of the Frederic R. Halsey prints occurred on Feb. 13 last at the Anderson Galleries, when Lot 307, an engraving in color of Louis XV, King of France, by L. M. Bennet, was bought by Mr. Joseph Duveen for \$5,600. This print was purchased by Mr. Halsey at the Anderson Galleries, Mar. 7, 1912, for \$110. It is a fine contemporary impression in absolutely immaculate condition, and was purchased by Mr. Duveen for his private collection. The underbidder is reported to have been the Rosenbach Company of Phila. In an interview, Mr. Duveen said that \$20,000 could not have bought it against him.

Silo's New Galleries

The Fifth Ave. Art Galleries, better known as Silo's, whose salesrooms at Fifth Ave. and 45th St. have long been a favorite resort for auction followers, are soon to move to new and handsome quarters at Vanderbilt Ave. and 45 St. opposite the north end of Grand Central Station. The building in which the galleries are still located has been leased for a long term of years to a firm of furriers.

WOMEN PAINTERS EXHIBIT

With the coming of woman suffrage, the woman artists of N. Y. have finally "gotten into their stride," and the Association of Painters and Sculptors, which for 27 years past has led more or less nomadic exhibition existence, taking advantage of the abandonment of the annual Architectural League display in the Fine Arts Galleries in West 57 St., this season, leased the said galleries and opened there last Monday to remain to March 2, a full-fledged exhibition of 189 pictures, mostly oils, which fill the South and Vanderbilt Galleries, 297 sketches, which crowd the walls of the Middle Gallery, four Batiks, 72 sculptures and 36 miniatures or 593 exhibits in all.

The exhibition really opened with a private view Saturday afternoon last, followed by an elaborate supper in the Vanderbilt Gallery, the same evening for members and guests, at which Messrs. W. Frank Purdy, Lawrence Abbott and Lieut. Col. Latham R. Read spoke, and from which, after much preliminary and graciously given free notice of the display, by the press, the representatives of said press with true feminine consistency and lack of any idea of reciprocity, were excluded.

So the Women Painters and Sculptors enter upon their twenty-eighth year of life with an exhibition of such size and held in such large and important galleries, as to make their annual displays perhaps to be reckoned with hereafter as one of the established larger routine exhibitions of the art year.

The inclusion of batiks, miniatures and so many sketches, while it gives to the display a varied atmosphere and character, makes the task of adequately reviewing it, as a whole, virtually impossible. The Galleries also are too large for the Association as yet, and to fill the walls and floor space has made it necessary to accept and hang and place, too much weak and mediocre work—to invest the display with any sense of strength.

Galleries Prettily Decorated

It is only just to say that the exhibition has a number of good works and others which show promise, and it may be considered a good beginning of probably recurrent large displays by women artists of the kind, but the move from small galleries into large ones has not improved the quality of the display this year. A feature of the exhibition is the attractive and charming arrangement of the sculptures and appurtenances, which give a delightful decorative effect to the large rooms, and the Hanging Committee which had probably charge of this part of the work of arranging the galleries and which was composed of Misses Adelaide Deming and Bertha M. Peyton for painting and Misses Frishmuth and Lindsey M. Sterling, are to be congratulated.

The Prize Winners

The awards of the Jury on Awards composed of Cecilia Beaux, Hilda Belcher, Mary G. Blumenschein, Marion Bullard, Louise L. Huestis, Felicie Waldo Howell, Helen Watson Phelps, Harriet Sartain, Janet Scudder and Florence Snell.

The Nat'l Arts Club prize, \$100, went to Anna S. Fisher, for her "Working on the Pier"; Helen Foster Barnett prize of \$50, for sculpture, to Lucy Perkins Ripley, for "Inner Voice"; Nat'l Ass'n Sketch prize of \$50, to Helen K. McCarthy, for "Early Spring."

The Nat'l Ass'n medal to the member whose picture, in any medium, receives the greatest number of members votes will be awarded later.

Notable Works in Vanderbilt Gallery

Among the 155 pictures, mostly oils, in the Vanderbilt Gallery, those which most stand out on a first view are Zulma Steel's "Morning—Porto Rico," Matilda Browne's "Indian Summer," Francis I. Neill's "Bailey's Island—Maine," A. Albright Wigand's "The Ring," Clara Weaver Parrish's "In Days of Minstrelsy," Irma Kohn's "Late Twilight," Nancy M. Ferguson's "The Villagers," Jeannie G. Mottet's "Portrait of Bishop Burleson" (an excellent work), Elizabeth Roth's "Still Life," Martha Streat's "Old Barn and Chickens," Mary Foote's "Portrait of Mrs. Carpenter," Martha Walters' "Old Freda," Alice Worthington Ball's "Girl and the Cage" (seen before but the strongest figure work in the display). Ellen Emmet Rand's "Portrait of Joseph Choate Jr." (an admirable piece of portraiture), Anna Fisher's "Mending the Boat," M. Titcomb Bradish's "Lady of Sonora," Ethel M. Fisher's "Women in the Snow," Alice Fisher's "Great South Bay," Bertha Noyes' "Country Circus," Florence Snell's "Deserted House," "Gladys Wiles' "Alice" (a charming figurework, well worthy of this

(Continued on Page 2)

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WOMEN ARTISTS EXHIBIT

(Continued from page 1)

able daughter of an able sire), Ruth Anderson's "Sally in our Alley," Felicia W. Howell's "Circus Parade," Anna Fisher's prize "Working on the Pier," Lydia F. Emmet's "In the Studio," Marion Powers' "Betty," Mary McCord's "Portuguese Quarter—Gloucester," Helen M. Turner's "Portrait of Betty Millett," Jane Peterson's "Late Afternoon," Elizabeth Spencer's "Pennsylvania Station," Mary Foote's "Portrait of Lieut. Colotti," Dixie Selden's "Gloucester Docks," Ellen Emmet Rand's "Portrait of Douglas Robinson" (a faithful likeness and rich in color quality), Louis U. Brumback's "Landscape," Theresa Bernstein's "Music Lovers," Clara Davidson's "Yellow Cloak," Helen K. McCarthy's "Valley of Chetola" and Cecilia Beaux's admirable half-length of the artist, Robert Brandegee.

In the South Gallery

There are few exhibits of note in the South Gallery, but among these are Harriette Bowdoin's "Homestead," Francis Snell's "Scarf of Foam," Dorethea Schwartz's "Orange and Green," Martha Walter's "Large Yellow Umbrella on the Beach," and Childhood" and Jean Mottet Gallup's "At the Top of the Steps."

Some of the Sculptures

The sculptures number 36 and are a pleasing array, but with the exception of Annetta St. Gaudens' large panel "Salvation," fine in conception and beautifully modeled, Jean Poupelet's "Donkey," Mary Apel's little bronze head and "Indolence" (full of feeling and finely modeled), and Jess M. Lawson's striking "Galatea" and "Dance of the Cymbals," do not call for any especial mention. It is regrettable that Mrs. Clio Bracken, Miss Yandell, Evelyn Longman, and women sculptors of their ability are not represented.

The sketches are too numerous and slight to review. There are among them some delightful bits, of course, but nothing especially striking. The exhibition, as a whole, is one more of promise than performance—is ambitious, but does not prove that women as artists, with exceptions here and there, have the same abilities as the now despised sterner sex.

Mr. Arthur S. Vernay, of 10-12 E. 45 St., returned recently from Europe, bringing with him a large and important collection of antiques which are now on exhibition in his galleries.

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EXHIBITIONS NOW ON**Group Display at Salmagundi**

The exhibition of the month at the Salmagundi Club, which continues through Mar. 1, comprises the work of six painters: Irving Couse, Glenn Newell, H. Giles, H. F. Waltman, Edmond Greacen, and Ivan Olin-sky, and of the sculptor J. Massey Rhind. The group forms a harmonious combination and the well-lit galleries are interesting and attractive. Of especial charm is Ivan Olin-sky's portrait of his two lovely little daughters. Their easy attitude, sweetness of expression and the soft violet tones that predominate the work which contrast so well with the tender flesh as to give this picture a prominent place in American portraiture. Edmund Greacen's advance has been sure and steady; the landscapes and figures he exposes, stamped with his individuality, limpid in color and having that charm of mystery that has ever characterized his work, can be studied with great interest. Glenn Newell shows several of his fine cattle pieces and H. F. Waltman has four good portraits. Irving Couse sends his well known and always good Indian subjects, Howard Giles has some broadly painted, colorful landscapes and figures and Massey Rhind's sculptures certainly add zest to the display. Of particular interest is his portrait of former President W. H. Taft, with strong character, an excellent likeness. He also shows figure compositions and a number of portraits.

Paintings and Sculptures at MacDowell

An unusually attractive group exhibition of painting and sculpture opened this week at the MacDowell Club, 108 W. 55 St., to remain until Mar. 2.

John Sloan shows five canvases in his best style: "Dogtown," "Sunset, Supper-time," a fine portrait, "Mrs. Riley," "Red Jacket" and a remarkably graceful "Nude" in warm flesh tones. Leon Kroll's picture, "The Young Poet" is attracting much attention. The composition is interesting, although the poet's verses do not seem to hold the interest of the fair lady gracefully reclining in a hammock under the trees—for she looks distinctly bored. His portrait, "Weber's Sister," has an almost Rembrandtesque quality with its sombre background and gown, the face, enframed in jet black hair, and the hands standing out in their brilliant pallor.

Clarence K. Chatterton's "Taylor Hall, Vassar College" is an admirable presentation of the college of which he is the able art director. The three other numbers by Mr. Chatterton are: "Clinton Square," "Village Church" and "Warehouses." George Bellows is represented by two characteristic works: "Portrait of Amadeo Herrara" and "Portrait of the Artist, Lundberg," striking and forceful compositions. "Hawaii and Navahoe" and "Juanita in Blue" have all the rich color and exotic atmosphere of Robert Henri's skillful brush.

Mary L. Alexander, Gifford and Reynolds Beal, Florence Mix, and Thalia Millet contribute good work, and interest attaches to the four canvases by Rex Slinkard, an artist who gave his life for his country in the Great War.

Two Color Artists' Watercolors

An interesting exhibition held under the auspices of the Architectural League of N. Y. is a group of water colors by Miss Ida A. Johnson of California wildflowers and a group of Cala. landscapes showing the wild flowers in relation to the landscape, by Miss J. M. Culbertson, who gets the brilliant sunshine of Cala. in her landscapes, and in "Carmel Shore" shows a riot of vivid blue buckwheat flowers, repeated again in the distant blue of mountains. A Cala. poppy field is also very effective. The flower studies of Miss Johnson could have been treated in a more decorative manner.

Americans at Macbeth Galleries

Thirty paintings by fifteen artists form the present exhibition at the Macbeth Galleries, 450 Fifth Ave., to remain until Mar. 1. It would seem as if each artist had given his best to this remarkably fine display where all is so good that it is difficult to award the palm to any one exhibit.

There are two Gedney Bunces: "Morning, Venice," an important canvas aglow with early morning light and sunshine, and "Venetian Scene," a small example, exquisite in tone and atmosphere. Chas. H. Davis' "May Morning" and "Wind Swept Fields" have all the delicacy and charm so typical of his work. Ben Foster is represented by "Hillside" and "Deep in the Woods," two paintings of infinite charm and refinement while "Night" and "October Day," by Dwight W. Tryon, are in the artist's best manner.

Maurice Fromkes shows his "Princesse Lointaine" and "Little White Bonnet," in his later broken color style. The poetic tonal painter Birge Harrison's "Moonrise, Charleston Harbor" and "The Flatiron at Twilight" are representative. W. L. Metcalf, Richard E. Miller, F. Luis Mora, Emile Carlsen and Ivan G. Olin-sky all show admirable and characteristic work.

Four Men at Whitney Studio Club

Drawings in charcoal, works in tempera and wood engravings at the Whitney Studio Club, 147 W. 4 St. are the attraction through Feb. 27. William G. Watt is highly entertaining in his wood engravings in which he reproduces a number of paintings by modern men. His interpretation of "The Harvest" by L'Hermite is excellent. His "Old Dutchman" after W. Metz is not less attractive and loses none of the interesting detail of the original. His work after J. J. Shannon's "The Pool" is another good reproduction and there are also transcriptions of works by John W. Alexander which are of interest. Salvatore A. Guarino adds to the display with a group of monotypes, Charles T. Rising has a number of small charcoal landscapes, poetic in rendition and having good light and shade and Miriam Gerstle's decorative works in tempera are skillful and interesting in design.

Jerome Myers at Milch Galleries

The present exhibition at the Milch Galleries, 108 W. 57 St., where Jerome Myers is showing a series of oils and a few pastel sketches, to Mar. 1, is a decided relief from too much symbolism and so-called idealism—only too often grossly materialistic.

Here one has realism, if one wills, but a realism so delightfully true to nature that it represents faithfully the homeliest scenes without accentuating the squalor, and in truth, the sense of poverty and want in these pictures of East Side, N. Y. life is entirely overcome by the sympathetic treatment and brilliant handling. The humblest groups have an appealing intensity and all throb with life. One may safely say that each canvas has a soul, and each one tells a story, whether it be of children playing, of wondrous Italian processions—veritable riots of color—of intimate gatherings, or of individuals, as in "The Grandmother."

Mr. Myers' palette is rich in tones that give an Oriental touch to these familiar scenes so vividly portrayed.

Kenneth Hayes Miller Exhibit

There is a certain novelty of treatment in Kenneth Hayes Miller's display of oils and dry points now on at the Montross Gallery, 550 Fifth Ave., to Mar. 8. The prevailing tone is an unusual green, not unpleasant, but somewhat monotonous, while the composition shows individuality and conviction.

Mr. Miller's 18 oils are chiefly landscapes, with here and there a nude figure. His figure drawing is plainly reminiscent of Degas who would seem to have been his inspiration, more especially in the dry points.

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Mr. French's "Memory"

Of the marble statue of "Memory" by Daniel Chester French, exhibited at 556 5th Ave., Royal Cortissoz writes in the "Tribune": "Mr. French has done more than one fine thing in his time, but never anything quite so fine, because quite so masterly, as this. In conception, the figure is of the renaissance. The seated woman gazing in a mirror that she holds in her left hand, lowered to the level of her knee, is posed with absolute naturalness. The right knee, drawn up above the other, is so arranged as to involve a certain muscular play. Just so were Signorelli in painting and Michael Angelo in sculpture wont to fix an attitude with an interest alike in artistic design and in anatomical form. Not only in his treatment of the legs, but everywhere in the body and especially in the exquisite back Mr. French has kept his statue intensely human, a realist's study from the life, modelled with minute research into structural nuance. That is the first impression received from his 'Memory,' and, as we have said, stress should be laid upon it in view of the comparative rarity of such thorough-going craftsmanship in the plastic arts. It is a nude, modelled from within outward, built up upon the very substance of human bone and flesh, its palpitating vitality suggesting no mere virtuosity, but a solid grasp upon sculptural truths. Then, upon this firm foundation, he establishes the impalpable fabric which we must attribute to a purely imaginative impulse, the spiritual embodiment of 'Memory,' the image of grace and reverie which is the culmination of his aim. It is a lofty ideal that he has expressed, Greek in its fineness and serenity."

Catherine Lorillard-Wolfe Club Show

Miss Alice Judson is one of the chief exhibitors of the Feb. exhibition at the Catherine Lorillard-Wolfe Club. Her portrait of a child, with good expression and fine color qualities does her credit, and there is nice, poetic feeling in her landscape and good distance, agreeable choice of subject, a good sky, air and light in her shore picture. The great advance in the recent work of this artist shows deep study and serious thought and she is sure to reach a high place in the art of American women painters. E. R. Heaven has a colorful pastel, a standing female figure and A. West Salisbury shows a group of landscapes and flower pieces, joyous in color and pleasing in arrangement.

Henry C. White, whose fine landscape was shown at the recent Macbeth exhibition of small pictures, is busily painting at his country studio in Waterford, Conn.

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Watercolors by W. J. Beuley

William Jean Beuley has an exhibition of a score or more of watercolors at the Henry Reinhardt & Son Gallery, No. 567 Fifth Ave., which are so sparkling in color, so virile and facile in execution, and so varied in subject, as to make it an unusual display and one most worthy of the attention of lovers of and painters in the lighter medium.

The artist has proved his ability to render architectural subjects in a free and artistic way in his oils, but his limpid color, used in pure wash, without the employment of body color, or any tricks is even more effective in the presentment of these subjects in Mr. Beuley's work. He simply plays with color in his "Coal Wagon," "Receiving Day—National Academy," and his "Antique Shop," while his delightful rendering of "Thorley's" artistic exterior, should make Childe Hassam look to his laurels.

There is a sense of evanescence, and yet an underlying seriousness in these charming watercolors vibrant with colors and full of action, that will greatly enhance the artist's reputation.

Redon at Ehrich Print Gallery

Miss Isabel Taylor, who has succeeded Mr. Hill Tolerton at the Ehrich Print Gallery, No. 707 Fifth Ave., has arranged, to last until March 12, a most attractive and delightful display of some five etchings, and 95 lithographs by that extraordinary artist, Odilon Redon, whose work was first made known to American art lovers at the well remembered Armory Show of five years ago. Mr. Walter Pach, in an appreciative and well written introduction to the attractive catalog of the exhibition, says in substance that "Redon was one of the great company of artists who lived in the Paris of the splendid period which has just closed, and that there was in him as in Flaubert, Baudelaire and Mallarme, to whom he relates, a certain tendency towards the exotic—one thinks of the dedication of two series of his plates, one to Goya and one to Edgar Allan Poe." Mr. Pach also says "that at his death in 1916 at the age of 76, he had passed through that door which the old Chinese artist says a great artist goes, closing it behind him to live ever after in his work."

The present assemblage of examples of Redon's etched and lithographed life work, proves his infinite variety and Blake-like imagination and fancy, for in some ways he was a French William Blake.

The influence of Edgar Allan Poe is shown in the six lithographs and the frontispiece from the Album is dedicated to Poe. There are the six lithographs of the powerful conception, "La Nuit," the seven of the Picard monodrame, "Le Jure," those for the first and third series of the curious and remarkable "Temptation of St. Anthony," the twelve from the "Apocalypse of St. John" and a number of others, loaned by Hamilton Easter Field.

The portraits are those of Edouard Voilard, Pierre Bonnard, Maurice Denis and Mlle. Juliette Dodu, heroine of France and sister-in-law of Mme. Redon.

The exhibition will strongly appeal to those collectors and art lovers who admire the works of that somewhat eccentric, but undoubtedly strong French school of art and illustration, of which Redon was one of the High Priests.

Virginia Wood at Vanity Fair Shop

After two years' absence in the South, Miss Virginia Wood has returned to N. Y. and announces her arrival with the best exhibition she has ever held, this time at the Vanity Fair Shop, 718 Madison Ave., under the patronage of Mrs. Ernest Iselin.



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Artist Members at Lotos Club

The artist members exhibition at the Lotos Club last week was unusually good. The exhibitors were chiefly the more conservative painters and the quality of the work was almost uniformly good. Howard Russell Butler had one of his fine coast scenes and marines, "Breakers in Moonlight," Joseph H. Boston sent "Beatrice" to represent him, a creditable messenger, with her lovely expression and quaint gown of limpid color, Carlton Chapman showed one of his early marines with well placed boats and skillfully painted water. Colin Campbell Coopers' "Chatham Square, N. Y.," was one of his typical city architectural scenes. Bruce Crane's "Fall Landscape" was a delightful example of his poetic brush. W. R. Derrick sent one of his turkey pictures, "Mothering her Brood," with fine color qualities, and Albert Groll was represented by the best New Mexico subject he has yet painted.

Albert Pike Lucas' "Nocturne," a silvery toned moonlight with a man, some sheep and inviting houses in the distance, was characteristically soft and pleasing in color. George H. Smillie proved that he has lost none of his gift for color and good drawing in his "Holt Dome, Yosemite," and Granville Smith again ably handled light and shadow in his delightful interpretation of a joyous summer scene. Luis Mora's "Rosemary," a lovely baby, either his own child or a close relative, so strong is the likeness, he evidently enjoyed painting. Cullen Yates' "Incoming Tide" was rich in color, picturesque, broad and virile, a brilliant record, and Charles F. Naegele's portrait of "Miss Isma Dooley, of Atlanta," was an excellent likeness, good in color and arrangement.

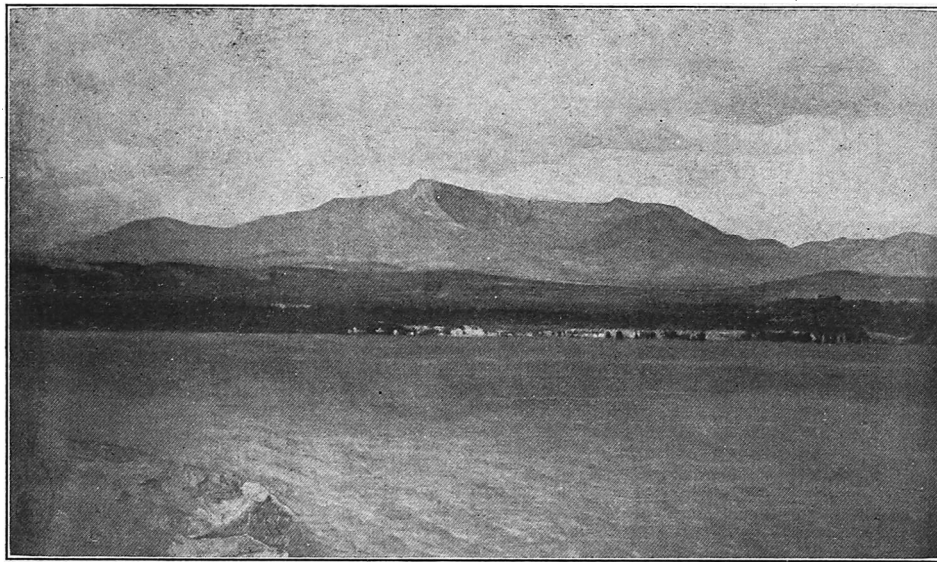
There were other good canvases by F. S. Church whose "Blue Heron" is one of his best works. W. A. Coffin, who sent a poetical "September Morning," E. I. Couse, C. C. Curran, C. M. Dewey, Edward Dufner,

Early Americans at Ehrich Galleries

An assemblage of some 13 examples, with the exception of two small heads by Copley of a Mrs. Russel and a Mrs. Stark, of his American period, two half-length standing portraits of Baron Newhaven and John Wentworth of his English period and two quaint portraits by Ralph Earl, of the comparatively little known early American painters, Joseph Badger, Jeremiah Paul, Edward Savage, Jeremiah Theuse and John Woolaston, now on view at the Ehrich Galleries, No. 707 Fifth Ave. to March 13, is of especial and timely interest since it follows the recent sale of the early Americans owned by Mr. Thomas B. Clarke, whose unexpected success and the interest it aroused in early native art made it the event, thus far, of the current art season.

The Messrs. Ehrich have done well in gathering these old pictures for the collector artist and student, and the little display is most instructive and delightful. These early men were sincere in their art and with their limited opportunities for study, produced surprisingly good pictures. Perhaps the strongest of the works shown are the pair of three-quarter-length standing presentments of "Mr. and Mrs. Dies" by John Woolaston, whose portraits until two years ago were generally attributed to Copley, whose work they closely resemble in technique, but whose identity with the anonymous artist called "The Painter of the Almond Eyes," from the peculiar Oriental shaped eyes that he gave to his sitters was only recently discovered by the late Charles Henry Hart aided by the writer. Well posed and poised, strongly drawn, admirable in expression and good in color, are these portraits.

The example of Jeremiah Badger is a full-length standing presentment of a fresh-faced boy, Jeremiach Belknap—a quaint and curious canvas, with a too large head, intelligent expression and clad in an old-fashioned tailed coat and knee breeches. From the



LAKE CHAMPLAIN

A. H. Wyant

Owned by Mr. Geo. H. Ainslie—dated 1873.

(15 x 25)

H. L. Hildebrand, C. W. Eaton, W. H. Howe, Frederick Kost, A. Muller Ury, J. Campbell Phillips (a lovely landscape) H. B. Snell, R. W. Van Boskerck, Robert Vonnoh, Guy Wiggins, (a fine snow picture) and W. J. Whittemore and J. Francis Murphy's whose "Valley Farm" was typical.

Art at Ardsley Studios

"Miss Julia Kelly is the leading attraction this month at the Ardsley Studios, 110 Columbia Heights, Brooklyn," says the Eve. Sun art critic, "her work reveals a personality striving to express with absolute sincerity the reaction felt from the contact with objective nature. An interior showing a rather bare room with but one chair and a window which looks out upon a narrow court closed in by a brick wall may be taken as a type of her vision. There is not an object in the room which in itself is beautiful, and yet the impression the painting gives is one of rare distinction. And so it is with her landscapes—they are portraits of places loved.

"The work of Samuel Rothbart is less interesting, but is sincere and has distinct promise. Thomas Bodnar's 'The Letter' has qualities which remind one of Renoir, but there are lapses of taste and an only too evident lack of craftsmanship. There is no lack of craftsmanship in the pastels of Barnard Gussow."

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ANNUAL PA. ACADEMY SHOW

Notable contributions observed in a second survey of the admirable current Academy annual at the "Artists' Evening" Feb. 15, a sort of echo of the more formal function of the private view of the preceding Saturday, include, among the figure subjects, Frank Benson's strikingly effective back-lighted "Interior." "The Black Hat" by Margaret Richardson, Richard Andrew's "Schoolgirl," "The Three Musketeers," street gamins, by F. Luis Mora, a distinguished portrait of the late Frank Duveneck by Dixie Selden and another of "Miss Pearson" by William W. Churchill.

Jewish types, "At the Ghetto" are well depicted by Oscar Gross. Camelia Whitehurst exhibits a charming "Little Conqueror," E. Irving Couse, "The Cliff Dwellers of the Rio Grande," a work of unusual interest and ability, and also Ernest L. Blumenschein, the canvas showing "Taos Entertains the Cheyennes." By Lieut. Everett L. Warner, U. S. N. R. F., there are fine effects of a snowstorm in "Manhattan."

Handled in broad, direct fashion is Alice Worthington Ball's still life of "Fruit and Other Things," and Helen A. Seyffert paints a group of "Fruit" with delightful clearness and sweeping brush.

Some Good Sculptures

In the group of sculpture there is a note "In Memoriam" of the late John J. Boyce in the wreath at the base of his bronze "Tired Out." There is a fine portrait bust in marble by Chester Beach of Prof. Henry Fairfield Osborne of the N. Y. Museum of Natural History and a fine winged figure by A. A. Weinman symbolizes "The Rising Sun," there is a strong portrait in bronze of Robt. R. McGowan by Louis Milione, Néo-Grecque in feeling is Leo Friedlander's group of "Mother and Infant Hercules." Victory personified in a haughty strutting eagle comes from the hand of Albert Laessle and there is a strongly characteristic bust of Childe Hassam by Charles Grafly. Albin Polesck's bronze fountain figure and Genevieve Hamlin's little "Figurine" were sold. Paul King's "Sailing Boats" was the first painting to find a purchaser. This was favorably noted in the ART NEWS of last week.

Cooper's Picture a New Work

Through a misunderstanding of title and added misinformation, in the review of the exhibition in last week's ART NEWS it was stated that Colin Campbell Cooper's large and strong outdoors with figures, an admirable rendition of sunlight and air, and which deservedly won the Walter Lippincott prize "had been seen at the last N. Y. Spring Academy." As a matter of fact the artist only completed the canvas in time to enter it for the exhibition. This correction is due Mr. Cooper.

Eugene Castello.

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Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill
JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street
REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.
Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.
Bottom, News Agent,
32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII New York, February 22, 1919 No. 20

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
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When extra copies of any issue are
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some most important appraisals. We
are frequently called upon to pass
upon the value of art works for col-
lectors and estates, for the purpose of
insurance, sale, or more especially, to
determine whether prior appraisals
made to fix the amount due under the
inheritance or death taxes are just and
correct ones—and often find that
such former appraisals have been made
by persons not qualified by experience
or knowledge of art quality or market
values, with resultant deception and
often overpayments of taxes, etc.

COMING "SPRING ACADEMY"

The Academy of Design's exhibition will
be held in the galleries of the Fine Arts
Society, 215 W. 57 St. Sat., Mar. 22. Var-
nishing Day will be Friday, March 21. The
Jury of Selection are P. W. Bartlett, Cecilia
Beaux, Max Bohm, H. R. Butler, W. A.
Coffin, Kenyon Cox, C. C. Curran, E. Dain-
gerfeld, P. Dougherty, D. Garber, W. Gran-
ville-Smith, A. L. Groll, C. Hassam, J. C.
Johansen, F. C. Jones, W. L. Lathrop, E.
Lawson, H. A. MacNeil, F. L. Mora, H. H.
Nichols, Ivan G. Olinsky, W. L. Palmer,
W. T. Smedley, H. B. Snell, H. W. Watrous,
J. A. Weir, and C. Yates.

The Hanging Committee are F. B. Wil-
liams, C. C. Cooper and C. French. The
prizes will be awarded by the Jury of
Awards, H. Adams, E. H. Blashfield, B.
Foster, H. B. Jones, I. Konti, P. Manship,
J. F. Murphy and D. Volk.

Ketterlinus—not Muselheim

Of all the queer tricks that types can and
will play, at times, the most curious in the
15 years life of the AMERICAN ART NEWS is
that which twisted the name of the Ketter-
linus Co. of Phila., the makers of the ar-
tistic Armour Brochure, reviewed in last
week's issue, into "the Muselheim Co." The
only explanation of the remarkable error is
that the types were anticipating the bone
dry law on the ART NEWS press day.

THE NEW ART TAX

Another week has brought no change
as to the new art tax, which still re-
mains in the revenue bill now awaiting
the return of the President to affix his
signature and go into effect. There
is still a faint hope that the provision
for a 10% tax on all art works—save
those by living artists—sold, may be
removed through special legislation
which will class art as a "luxury" and
one to be untaxed with certain articles
of men's and women's attire, etc., but
this hope grows fainter every day.

The logic of the situation is that if
art can escape the now proposed tax
by its being rated as a "luxury" it
therefore becomes liable to taxation all
the more in future by coming Con-
gresses. We should prefer that a plea
for the nontaxing of art should prefera-
bly be based upon the argument that
it is a most valuable means of educa-
tion, as such a plea would far more
surely render it safer from taxation in
the future. "A tax on art is one on
education" should be the slogan of
American art interests.

CORRESPONDENCE

Jos. Cummings Chase Found

Editor AMERICAN ART NEWS,

Dear Sir:

"Who is Joseph Cummings Chase?" you
ask in your issue of Feb. 15. See "Who's
Who in America," and you'll find that Mr.
Chase is a good American who has studied
and taken prizes in Paris, and done illus-
trations for the leading magazines, painted
portraits and taught drawing in this coun-
try. "The Art Annual" must be behind the
times. But I had supposed everybody knew
of Chase without having to look him up in
a book. In addition to painting, Mr. Chase
sings, but only when you ask him earnestly;
he isn't one of these self-starting, non-stop-
ping singers.

Sincerely yours,

H. C.

N. Y., Feb. 17, 1919.

As to Sargent's Nationality

Editor AMERICAN ART NEWS,

Dear Sir:

In your special editorial re Sargent's
eligibility for Pres't of the Royal Academy,
your amusement expressed is rather pre-
mature, based as it is on "precedent," viz.
the case of Sir Benjamin West. There are
two statements in your remarks that are not
true to fact. Firstly, West was not the first
P. R. A. Sir Joshua Reynolds was first
President, elected 1768 on the foundation of
the Academy. West was President in 1792.
In the second place West was a British
subject, America being then a British colony
until 1776. The case of Sargent is quite dif-
ferent. He is not a British subject by birth,
the only doubt is as to whether his U. S.
birth will prove him ineligible. He, of
course, is of the English school of painting
and that leads to a possibility of his election.

Yours truly,

Pater Veritas.

Winnipeg, Canada, Feb. 15, 1919.

[Since the above was written, Sir
Aston Webb has been chosen as the
new President of the Royal Academy.
This closes the discussion as to Sar-
gent's eligibility for the post.—Editor.]

War Dog in Picture

A cable from Coblenz, Germany, to the
N. Y. Eve. "Globe," Vesle, the most famous
war dog in Europe, has achieved glory by
being placed in the heroic sized painting of
the allied War Council by Dana Pond, the
N. Y. painter. The canvas shows Gens. Di
Robilant of Italy, Bliss of the U. S., Belin
of France and Sackville-West of Britain
grouped around a table studying a map of
the world.

Vesle, a black woolly poodle with four
white feet and white nose and breast, squats
beneath Gen. Sackville-West's raised foot.
The artist said the presence of the dog gave
a touch of sentiment to the picture of the
famous generals. Vesle was brought to
Coblenz where he preceeded the American
army across the Rhine. Mr. Pond's studio
is in one of the former royal suites in the
palace of Versailles and there the dog posed
for the painting. Vesle has appeared in the
official movies oftener than most of the
generals and has been the subject of in-
numerable articles by war correspondents.

OBITUARY

Edmund D Brooks

Edmund D Brooks died Feb 12 last in
Minneapolis after an operation. His pass-
ing removes a rare personality, Mr. Brooks
was well known in this country and Eng-
land. He secured many unpublished Mss.
from literary personages, and had them
bound as gifts for friends of discriminating
taste. The reprints were often done at the
Chiswick Press, London. Mr. Brooks, the
late James Carlton Young, and Mr. H. V.
Jones, whose recent sales of their literary
collections were in the ART NEWS, made
up an unusual triumvirate of book collec-
tions for one city.

Last year Mr. and Mrs. Edmund Brooks
presented to the Art Institute, Bruce Crane's
"Autumnal Hills," a fine example of the
artist's work.

Jules M. Gaspard

Jules M. Gaspard, a portrait painter, form-
erly associated with Elbert Hubbard in the
Roycroft publications, died Tuesday last at
his residence in N. Y. aged 57. He was born
in Paris and studied art there as a young
man. When he was 17 he went to Chicago
and later became art critic for the "Inter
Ocean." In 1908 he began his work with
Elbert Hubbard in East Aurora, N. Y., re-
maining for two years. In 1910 he moved to
Los Angeles and engaged in portrait paint-
ing. He came to New York in 1914. He
is survived by his wife.

Edmund C. Messer

Edmund C. Messer, one of Washington's
leading artists and pioneer in the art move-
ments in the Capital for the past 37 years,
died Feb. 9 last, at his new home in Meno-
minee, Wis. Mr. Messer successively fig-
ured as principal of all the important art
schools in the city, first as principal of the
School of the Washington Art Club, then
the Art Students League and finally as
principal of the Corcoran School of Art,
which position he resigned last June, Ed-
mund C. Tarbell of Boston having been
appointed as his successor.

Charles Juergens

In the recent death of Charles Juergens
in Cincinnati a very individual painter
passes. His luminous pictures painted in
beautiful colors about the Ohio often featur-
ing the Suspension bridge, were always
among the welcome works in local exhibi-
tions. The artist was of a very modest
makeup. He was born in Cincinnati, but
began to travel at an early age, living for
years at various times in N. Y., St. Louis
and Chicago. He received an hon. mention
in one of the exhibitions of American art
in Chicago; also, a first prize in Nashville.
Juergens belonged to the Art Club, the
Western Art Association and the Pen and
Pencil Club in Columbus.

John Quincy Adams

John Quincy Adams, assistant secretary
of the Municipal Art Commission, died on
Sunday last at Staten Island. Born in
Jefferson County during the Civil War, Mr.
Adams was graduated from Northwestern
University in 1889 and spent three years in
Europe at various French and German uni-
versities. In the following seven years he
was secretary and executive officer of the
Association of Preparatory Schools of the
Middle States and Maryland. His connec-
tion with the Municipal Art Commission
dated from 1907. He had lectured and writ-
ten extensively on art matters.

Charles Fairfax Murray

Charles Fairfax Murray, the well known
art collector and connoisseur, died at Chis-
wick, England, Jan. 25 last. He was born
on September 30, 1849. He had been in fail-
ing health for two or three years, but up to
that time had been a man of boundless
energy. As a boy he had to make his own
way, and used to draw and read with avidity
after a very hard day's work. While still in
his teens he attracted the attention of Ros-
setti, Philip Webb, Burne-Jones, and Wil-
liam Morris, with all of whom he remained,
until their deaths, on terms of great inti-
macy. For a time he transferred Burne-
Jones's cartoons to glass and did other work
for the Morris firm. He was then sent to
copy Old Masters in Italy by Ruskin, who
described him as "beyond comparison the
most skilful of the group of artists employed
by him," and his copies from Carpaccio and
Botticelli as "among the principal treasures
of the St. George's Guild at Oxford and
Sheffield." While in Italy, where he estab-
lished a home and spent a large part of the
rest of his life, Mr. Fairfax Murray entered
upon a profound study of the technique and
individual qualities of the Old Masters and
became a connoisseur of European repute,
as well as amassing a large and multifarious
collection of works of art, some of which
he sold from time to time, more with a
view to securing other coveted objects than
to any pecuniary gain. Various prominent
collectors, as well as a famous firm of
dealers, were glad to lean on his judgment,
and seldom had cause to regret it.

Mr. Murray's benefactions to various
public galleries, especially the National Gal-
lery, the Fitzwilliam Museum, and the Dul-
wich Gallery, were of a most generous and
extensive nature, and would be better known
if they had not been, to a large extent
anonymous.

A True "Marchand Amateur"

Mr. Murray was so well known of recent
years as a "marchand amateur" that his
career as an artist was almost obscured for
the present generation. There is a tradition
that he was originally employed by D. G.
Rossetti at a small weekly salary, and it
was under Rossetti that he received much of
his art training. While his work was ob-
viously inspired by the older artist, Mr.
Murray's was in no sense that of an imitator
any more than Hoppner was an imitator of
Sir Joshua. How near the work of the
pupil came to that of the master was illu-
strated at Christie's some years ago, when a
picture, cataloged as by Rossetti, was put
up for sale; Mr. Murray created a mild sen-
sation by informing the auctioneer that the
picture was his work. Mr. Murray began
to exhibit pictures as far back as 1867, when
his "Children in the Wood" was hung at
the Royal Academy, and this was followed
in 1871 by a study of a head. But it was
at the Grosvenor Gallery in 1879 and on-
wards that Mr. Murray's undoubted genius,
his fine sense of color, his poetical imagina-
tion, and his skill in the grouping of figures
attracted public attention.

Developed into an "Art Expert"

From an artist Mr. Murray developed into
an art expert, and in this respect his art
training, aided by a keen eye and an excel-
lent memory, served him in good stead. He
was associated in this capacity for many
years with Thomas Agnew and Son, and
was frequently consulted by the late Pier-
pont Morgan and other collectors. He
visited this country in 1913 on Mr. Morgan's
invitation, and made a sort of appraisal
of the latter's pictures and miniatures. His
flair for the old masters was indeed remark-
able and his judgment rarely at fault. From
an "expert" he became a collector in the
more general sense of the word. He made
constant journeys to Italy and other parts
of the Continent in search not only for
pictures by old masters, but also for draw-
ings and for early printed books. It was
Mr. Murray who purchased the choice
library of an Italian gentleman, Signor
Pirovani, of which "a selected portion" was
sold by the new owner at Sotheby's in July,
1901. At the outbreak of the war he had
one or two houses in Italy filled with books,
besides a library in England.

During the last few years Mr. Murray
had been turning his collections into money.
He sold his splendid drawings by old mas-
ters en bloc to Mr. J. P. Morgan. A sale
of a selection of his pictures, 29 in number,
was held in Paris in June, 1914, and a nomi-
nal total of 1,668,800 fr. (£66,752) was real-
ized, but some of the pictures did not reach
the reserve, and these were included in Mr.
Murray's sale at Christie's on December 14,
1917, when 85 lots produced £27,801. This
sale included four important examples of
Sir J. E. Millais. Two portions of his mag-
nificent collection of rare early printed
books were sold at Christie's in December,
1917, and March, 1918, and realized a total
of £38,731. Of both books and drawings
very handsome catalogs were privately
printed by him.

ORPEN TO PAINT WILSON

An A. P. despatch from Paris says the
Peace Conference portrait of President Wil-
son is to be painted by Sir William Orpen,
and the President is understood to have
promised to give Sir William a sitting as
soon as he returns to Paris. Col House
also is to be painted by Sir William.

The official picture of the Peace Confer-
ence which Sir William is painting is pro-
gressing well. He is still working on the
background and none of the figures has yet
been added.

Gen. Currie, the Canadian commander, is
sitting for an official war picture.

Roosevelt's Hampden Miniature

"In a private letter," says Le Marquis
de Fontenay, "written by Theodore Roose-
velt, addressed to an English friend, on
June 7, 1916, he said: 'In my autobiography
I did not like to speak of the various pre-
sents given me by European sovereigns. Next
to John Hay's gift of the ring with the
hair of President Lincoln the gift I appre-
ciated most which I received while in the
White House was from King Edward. It
was a very beautiful miniature of John
Hampden, sent to me at the time of my
inauguration, at the same time that I re-
ceived the ring from John Hay. It seemed
to me to mark King Edward's tact and gen-
uine refinement of feeling that he should
have chosen that precise gift for an Amer-
ican President.' President Roosevelt was
right in his appreciation. For if there was
one quality more than any other that dis-
tinguished King Edward it was his perfect
tact."

LONDON LETTER

London, Feb. 10, 1919.

It is not often that a duchess is sufficiently an artist to hold a "one-woman" exhibition of her own. This, however, is the case in regard to the Duchess of Rutland who recently held a show of drawings at the Fine Art Galleries, in aid of the hospitals. These consisted of portraits of well-known people on the theatrical and social worlds, and were, as usual, characterized by the delicacy and finish which always accompanies this artists work.

An Unrecorded Raeburn

In view of the vogue at present enjoyed by Raeburns and the price fetched by examples of this Master whenever they reach the salesrooms, it would scarcely have seemed possible for any of his works to have remained unrecorded. This, however, is the case with regard to an unfinished portrait of Miss Eleanor Urquhart which found its way to Christie's in December, and which in spite of its unfinished condition began its bidding at £525. It reached as much as £5,040, before finally falling to Mr. Sully. The portrait of Mrs. Skene of Rubislaw, included in the same sale reached £3,570.

American Gift to Museum

The generous gift of a \$5,000 U. S. Liberty Loan bond has been made to the British Museum by Mr. John A. Roebing of Bernardsville, New Jersey, in token of the common sympathy in the fight for freedom and civilization, which has so closely united this country with America. Needless to say, this gift has met with the greatest appreciation and gratitude, the more so, since it is accompanied by no proviso or limitations whatsoever, the trustees being fully empowered to use it in whatever manner seems good to them. Another recent gift is that of a splendid collection of early Korean pottery, presented to the Victoria and Albert Museum by Mr. Aubrey le Blond. This ware, which is of great beauty of shape and tone has, for the most part a fine glaze of celadon-green applied above incised ornamentation of striking grace. Other examples show inlaid ornamentation in black and white clay.

A Statue to Lloyd George

Statues of modern statesmen present many pitfalls for unwary sculptors and it will be interesting to observe how these have been circumvented by Goscombe John in the statue of the Premier which is to be erected at Carnarvon. So far no sketches for the work have been seen and conjecture is rife as to the form it will take.

The Last of the Mid-Victorians

The recent death of C. E. Perugini removes the last of the group of painters, which under Queen Victoria revolved about such names as that of Leighton, Millais and others of the decorative-anecdotal school. He received his early training in the studio of Ary Scheffer and it was there that he first met Charles Dickens, the novelist, whose daughter, Kate, eventually became his wife. He was one of the comparatively few artists to whom recognition came in their youth, for he was still quite a young man when his works began to attract attention at the Royal Academy. He united to a particularly facile brush that aptitude for gentle and domestic sentimentality which never failed to evoke admiration and sympathy half a century ago, but lacked the power to establish himself in popular favor to the extent to which his greater contemporaries succeeded. His pictures, which have been freely engraved, hang to-day in many an English home, where the art of the Pre-Raphaelites is still considered somewhat revolutionary in tone. His "Siesta" and "Fresh Lavender" are among his most popular works.

Germany's Art Thefts

Following on the suggestion that a levy should be made upon Germany's art treasures as compensation for war damages, there comes to a contemporary a letter from Mr. R. H. Cust, in which he puts forward a plea for the restoration by Germany to certain towns in the possession of the Allies, of "portions" of pictures, removed by them at various times from the works to which they rightfully belong. These would include the shutters of Van Eyck's altarpiece of "The Adoration of the Mystic Lamb" from the Cathedral of St. Bavon at Ghent, and now in Berlin, bronze statuettes from the front in the Baptistery in Siena, and the "Tavolette di Biccherina," also from Siena. Both of the latter are now in the Kaiser Friederich Museum in Berlin. These are but three instances among a great number of others. Seeing the amount of damage done by the Huns to the art-treasures of Flanders, some retribution of this kind would seem only fitting.

Art Business Revives

The temporary slump that occurred in business on the conclusion of the armistice is gradually disappearing and I hear that there is plenty to be done in really fine art works, when they are forthcoming. War "profiteering" in its various guises has not come to an end with the war itself, and as long as money is plentiful, so long will the purchase of objets d'art proceed.

L. G. S.

CHICAGO ARTISTS' DISPLAY

The annual show of works by local artists at the Institute opened in rain and wrath, despite which physical and psychological phenomena it proved a notable event. It is not in the least unusual for artists and their friends to be disappointed, even disgusted with the decisions of a jury of awards, but it is not often that sufficient cause may be found to justify newspaper stories with regular news headings, on the alleged unfairness of such decisions. In this case the charge has been made that a prize winner was informed of his good fortune the evening before the meeting of the jury. This might happen without any dishonesty, since the jury is elected from the jury of admission.

Fearful suggestions of German propaganda are even insinuated, as three members of the jury bear Teutonic names, and the chief prize winner is likewise of German extraction. This is a good story of the type that might be headed "important—if true." It is difficult to divorce politics from any human institution, even the church, and it is natural for men of similar ancestry to possess similar tastes and ideals.

To many of the visitors on exhibition day, other works made stronger appeal than those selected for honors, in some cases, by the jury. Frank A. Werner's "Portrait of Louis H. Sullivan" the architect is not popular with the laity and is condemned by a few artists. It must be said, in all fairness, however, that it is sincerely conceived and well painted. There are others among real judges of technique, outside the jury, who regard it as the most serious work of portraiture in the display, and it undeniably conveys an idea of the character of the subject. It is refined and harmonious in color, but lacking to the average taste in elegance of arrangement, the pose of the figure being the point generally criticised. Joseph Kleitch has a more pleasing "Portrait of a Man" for his presentment of Charles F. W. Nichols is a really agreeable picture, one in tone and color and images the man to the life. The olive flesh tones are beautiful and the face is spirited and alert. Martin Hennings all but achieved a triumph in his beautifully composed portrait of a young woman which had striking color and faultless technique to farther recommend it. His fellow painters objected to the too detailed delineation of the green chair in which the woman is sitting, but even this need not have barred it from honors.

Pauline Palmer present an appealing study of motherhood in her group entitled "Baby Mine," a fashionable woman in an evening gown clasping her little one, but not sacrificing the mother quality to beauty or elegance. These elements are not wanting in the picture, but it is the hercely tender love and pride of the mother that predominates.

The Prize Winners

The Frank G. Logan medal, with its award of \$500, might have been bestowed otherwise than on Mr. Werner's work, with perhaps less dissatisfaction, still one could not call the Jury's choice a prejudiced one.

Another matter which aroused indignation in some quarters, was the awarding of two prizes to one man in a show that presented such a wealth of good landscape. Karl A. Buehr who captured the second Logan prize and the Edward B. Butler purchase fund prize, is a capable painter, the excellence of whose work is not to be questioned. Still it does seem an oversight on the part of some one that such exquisite things as the canvases of Karl R. Kraft should escape notice altogether. The fact that the latter's largest work was sold on the opening day for a sum in four figures is probably, however, considerable solace to the artist.

Charles W. Dahlgreen was also the recipient of two awards, the Mrs. Julius Rosenwald and the Clyde M. Carr prizes. His work is marked by gracious and agreeable qualities, and his entries this year were perhaps the most ambitious things he has so far attempted. He is a man of mature powers who has waited long for honors, and everyone was well satisfied with his recognition. Yet why not spread out the prize money a little with Fred Grant's beautiful canvases, John Carlson's poetic and dreamy decorative compositions, Frank C. Peyraud's ripe and beautiful works, Wilson Irvine's finished performances, and Edward J. Holslag's immense "Gloucester Harbor," perhaps the most forceful feat of painting in the show, to choose from?

Wellington J. Reynolds captured the Municipal Art League prize with his portrait of Mrs. E., a work which has been exhibited here before and favored by the public. It is brilliant in coloring and interesting as a study of a woman, possessing unusual vitality of intellect.

A highly successful winter picture, the "Snow Covered Road" by Albert H. Krehbiel captured the recently inaugurated Mrs. William O. Thompson prize. The Englewood Woman's Club prize went to Walter Sargent for "The Sombre Forest," a sincere bit of painting and the Mr. and Mrs. Joseph Eisendrath prize, also recently instituted,

fell to the lot of Fred Grant for his superb painting, "U. S. Mail." Hon. mention was given Paul Bartlett for his "Field Flowers," a lovely conception, but scarcely so absorbingly delightful as his studies of little white "Homey Houses." The same hon. mention went to Fred Grant and the reposeful and beautiful decoration by Gordon Saint Clair, a work that has occupied him off and on for years and which in its finished state is well worthy the dreamy delight and loving care with which it has been brought to completion.

The Mrs. John C. Shafer prize for an ideal conception in sculpture was awarded to Antoinette Hollister for her bust of an "Old Lady Knitting," to which a member of the jury made reference as "genre" sculpture. It is very lovable, this conception of "The Knitter" and there is all the background of war and fireside memories to stir one's fancy in the work of the good old hands and the kind and patient expression of the gentle aged face.

M. D.

BOSTON

The Boston Art Club's 62nd annual exhibition, which has just closed, registered an attendance of 5,357.

Charles Hovey Pepper has on a show of his own paintings at an Arlington St. gallery. Mr. Pepper is an "individualist" in the Whistlerian sense, that is, his pictures are essentially efforts to express in an orderly design, his emotional reactions to the atmospheric mass and pattern of colored forms in nature. This I hope, is a not too esoteric guess at Mr. Pepper's approach to his subject. Only here and there is a picture in this show which indicates that the artist has not assimilated into his own style all the influence that Japanese prints have long had on his painting. Most of his new pictures attain to the quality where the observer can say "only this man could have painted these." A few boulders, a woodland path and three trees provide Mr. Pepper with all the material he needs for one of his ingratiating arrangements of colored light and shade. Again and again he paints a huge hill, seen at dusk across a placid lake, with a tree or two, a clump of fern-like weeds or a tree with rocks in the foreground; and again he registers his emotional response to the particular atmosphere of that one coming of night. In two or three larger works the artist has depicted a girl at a primitive place, northern Newfoundland, perhaps, standing or sitting at the edge of a wild pond, with the subject as much a part of the atmosphere of the scene as the rude rocks, or the forest wastes beyond the waters. Again he paints a half-length of a lean, intense semi-Negro type, not pretty, certainly; but forceful, direct, truthful.

Lithographs by Lucien Jonas, lent by John T. Spaulding, have been placed on view in the Public Library, and are proving to Boston quite the most stirring thing that has come to it out of the war, excepting, perhaps, the Raemakers cartoons. Jonas' "Mater Dolorosa" should be placed in the studio of the painter of that insipid Red Cross poster showing a nurse holding a miniature wounded soldier, that he might see what it is to do something truthful. Perhaps he would not then think that something pretty, however, false, was beautiful just because it was so very "sweet." One is not afraid to call great such works as Jonas' "The Blind Chaplain and the Paralysed Soldier," "Men of the Somme," "The Sentry" and "The Despatch Bearer," Journalism, some may say; well, then, so was Velasquez.

"Paintings by C. Scott White are on view for a fortnight at the Copley Gallery. Etchings by James L. Thompson are on at the Gardenside Bookshop. A series of day and night drawings, originals by Hokusai, have been lent to a Newbury St. gallery by John T. Spaulding. Frank Brangwyn's etchings are on exhibition at the Cobb gallery.

Ernest Sherburne.

Three notable XV century French statuettes in alabaster, have been purchased recently in Paris by the Museum. The purchase was made from the Harriet Otis Cruff and Sarah Elizabeth Simpson funds. The statuettes represent Sts. Simon Zelotes (with the saw), Bartholomew (with the demon), and John (with the cup). They are probably the remnant of a group of four or six apostles. The saints may be identified by their symbols. The figures are chiselled flat behind with the intention of placing them against a plane surface. This was probably the back of an altar.

CHICAGO

A Lincoln window for the great emancipator's birthday at Young's galleries, could probably not have been equaled elsewhere, so complete and interesting was their collection of Lincoln portraits, engravings, cartoons and other curios shown.

The portrait of Lieut. Howard V. O'Brien which Louis Betts executed in two sittings, is on view at O'Brien's. Three portraits by Harold Betts are shown at Matzenes.

ART AND BOOK SALES

Olyphant-Garrett Picture Sale

Some 96 oils from the collections of the late Robert M. Olyphant and of the late Marry E. Garrett of Baltimore, were sold at the American Art Galleries, Mon. eve. last, Feb. 17, for a total of \$11,541.50.

As the works sold, with the exception of some few examples of such older foreign painters as the Dutch and German Koekkoek, Leutze, Herzog and Ary Scheffer, the older Englishmen, Fald, Firth, Cooper and Hayter, and the Frenchmen Brion and Edouard Frere, were by the Hudson River school of American painters, Kensett, Casilear, David Johnson, McEntee, Cropsey, Hicks and Hubbard and Sonntag and their later fellows Yewell, McCord, Eastman Johnson, Wyant and Carleton Wiggins with one example of John Neagle, the son-in-law of Sully, all of whose works are out of vogue, the prices brought would be considered remarkably high were it not for the fact that the majority were purchased by Mrs. George C. Kellogg of the Olyphant family. Still, there were several bargains. Mrs. Kellogg paid the highest price, \$1,200, of the sale for an early Wyant, "The Mountain Stream," and \$1,050 for a McCord.

The pictures sold with title, artist, buyers' names and prices follow:

No.	Artist	Title	Buyer	Price
1.	Graham, W.	"Morning on the Tiber," panel, 4x9, M. Lewis		\$12.50
2.	Johnson, D.	"A Recollection of Theodore Rousseau," 4x6, Mrs. Geo. E. Kellogg		37.50
3.	Hicks, T.	"Flowers," 8x6, Mrs. Geo. E. Kellogg		7.00
4.	Gale, Wm.	"Head of a Young Girl," 8x6, Lorenz, Agt.		30.00
5.	Gray, H. P.	"Hagar," 10x8, D. Calo & Sons		11.00
6.	DuVerger, T. E.	"A Prayer," 12x9x9, C. J. McDonough		10.00
7.	Hicks, T.	"The Lake," 6x11, J. E. Chichester		6.00
8.	Colyer, V.	"On the Missouri," 8x14, G. Rafter		15.00
9.	Kensett, J. F.	"White Mountain Indians," 9x12, R. Friedenberg		60.00
10.	Colman, S.	"The Bay of Gibraltar," 8x10, Mrs. Geo. E. Kellogg		65.00
11.	Tyron, D. V.	"Night, Newport Harbor," Watercolor, 8x10, Mrs. Geo. E. Kellogg		130.00
12.	Stevens, A.	"How One Looks to One's self," 13x10 1/2, C. J. McDonough		130.00
13.	Frere, P. E.	"Feeding the Baby," 15x12 1/2, M. Williams		90.00
14.	Hicks, T.	"Marine," 7x13, R. O. Roberts		10.00
15.	Kensett, J. F.	"High Banks," 9x13, M. Lewis		12.50
16.	Johnson, E.	"The Little Housekeeper," 11x9, Mrs. Geo. E. Kellogg		130.00
17.	Perry, E. W.	"Stirring the Fire," 12x9, Seaman, Agt.		17.50
18.	Hicks, T.	"Portrait of Peletia Perit," 13x10, F. A. Lauber		35.00
19.	Kensett, J. F.	"The Rapids Above the Falls, Niagara," 9x14, R. O. Roberts		85.00
20.	Casilear, J. W.	"Landscape," 10x15, Seaman, Agt.		40.00
21.	Suydam, J. A.	"The Salt Meadows," 9x15, J. Wilken		15.00
22.	Yewell, Geo. H.	"Choir of the Church of San Pietro, Perugia, Italy," 15x11 1/2, Mrs. Geo. E. Kellogg		110.00
23.	Kensett, J. F.	"Niagara Falls," 9x15 1/2, R. O. Roberts		150.00
24.	Hicks, T.	"Landscape," 13x10 1/2, T. F. Hatfield		12.50
25.	Casilear, J. W.	"Autumn," 10x16, H. H. Parke, Agt.		65.00
26.	Blair, Chas. F.	"Too Slow," 16x12, Mrs. Geo. E. Kellogg		90.00
27.	Whittridge, W. W.	"The Trout Stream," 13x16, W. A. Burnett		60.00
28.	Wyant, A. H.	"The Mountain Stream," 17x14, Mrs. Geo. E. Kellogg		1,200.00
29.	Kensett, J. F.	"A Nook at Ramapo, New York," 19x16, F. A. Lauber		30.00
30.	Ryder, P. P.	"Tolerably Hungry," 17x14 1/2, Mrs. Geo. E. Kellogg		75.00
31.	Casilear, J. W.	"Summer," 10x16, R. O. Roberts		60.00
32.	Williamson, J.	"A Reminiscence," 12x18, E. Springer		12.50
33.	Gifford, S. R.	"The Beach at Long Branch," 9x19 1/2, Seaman, Agt.		45.00
34.	Kensett, J. F.	"Twilight," 14x20, R. F. Phifer		22.50
35.	Bierstadt, A.	"His Owners' Pride," 14x19 1/2, A. P. Gardiner		27.50
36.	Siebert, A.	"The News with Refreshment," 19x8 3/4, G. J. Firth		55.00
37.	Hayter, Sir Geo.	"Te Deum Laudamus," 19x16 1/2, Miss Lorenz, Agt.		210.00
38.	Cranch, C. P.	"In Venice," 13x18, Mrs. Geo. E. Kellogg		25.00
39.	McCord, G. H.	"English Landscape," 12x20, Mrs. Geo. E. Kellogg		115.00
40.	Kensett, J. F.	"Windsor Castle," 14x20, Mrs. Geo. E. Kellogg		110.00
41.	Unknown	"Head in Profile," 21x15, F. A. Lauber		25.00
42.	Watelin, L. V.	"Border of the Woods," 15x22, M. Lewis		32.50
43.	Unknown	"Stream in the Mountains," 15x21, M. Williams		12.50
44.	Scheffer, Ary.	"Jacob and Rachel," 22x16, M. Williams		100.00
45.	Kensett, J. F.	"View from Dobbs Ferry," 14x24, R. O. Roberts		40.00
46.	Hicks, T.	"Morning Prayer," 20x14, Mrs. Geo. E. Kellogg		95.00
47.	Gifford, R. S.	"Venice," 14x24, Mrs. G. E. Kellogg		145.00
48.	Kensett, J. F.	"New Moon, Adirondacks," 14x24 1/2, T. Hatfield		40.00
49.	McCord, Geo. H.	"Lake George," 14x25, P. W. Rouss		90.00
50.	Koekkoek, B. C.	"Winter in Holland," 20x26, F. J. Fitzpatrick		480.00
51.	Key, John R.	"Landscape," 26 1/2x21, Seaman, Agt.		27.50
52.	Kensett, J. F.	"Mallett's Bay, Lake Champlain," 14x24, Mrs. Geo. E. Kellogg		150.00
53.	Cropsey, J. F.	"A Blustering Day in the Mountains," 17x23 1/2, R. Hyman		17.50
54.	Hicks, T.	"Portrait of a Gentleman," 26x16 1/2, F. A. Lawlor		30.00
55.	Kensett, J. F.	"In the White Mountains," 15x24, W. A. Burnett		65.00
56.	Woodville, R. C.	"The Burgomaster," 26x21 1/2, W. A. Burnett		25.00
57.	Henry, E. L.	"The 9:45 Accommodation," 16x30 1/2, Knoedler & Co.		480.00
58.	Kensett, J. F.	"Landscape," 22x18, W. Williams		30.00

(Continued on page 6)

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Olyphant-Garrett Picture Sale

(Continued from page 5)

59. Faed, T., Portrait of a Lady," 30x21, W. Hughes	40.00
60. Kensett, J. F., "In the Adirondacks," 15x24, W. A. Burnett	50.00
61. Neagle, J., "Portrait of a Young Boy," 24x20, Mrs. Geo. E. Kellogg	450.00
62. Baker, Geo. A., "Italian Girl," 24x20, W. A. Burnett	35.00
63. Chinese Artists, "Portrait, Ting-Gua," 25½x20¼, Mrs. Geo. E. Kellogg	25.00
64. Lay, O. I., "Meditation," 26½x19½, J. Bossert	12.50
65. Wood, J. Ogden, "On the Way Home," 20x26, F. A. Lawlor	100.00
66. McEntee, J., "November Days," 16x28, C. J. McDonough	180.00
67. Hicks, T., "First Visit to the City," 28x18, C. Pinkney	95.00
68. Hubbard, R. W., "Landscape," 16x30, Mrs. Geo. E. Kellogg	65.00
69. Wiggins, J. C., "Gathering Seaweed," 18x30, Seaman, Agt.	165.00
70. Hicks, T., "No Place Like Home," 21½x28½, J. Bossert	100.00
71. Hubbard, R. W., "Lake George," 18x30, W. A. Burnett	60.00
72. Frith, W. P., "Derby Day," 16½x36½, Miss Lorenz, Agt.	410.00
73. Herzog, H., "Norwegian Landscape," 21x31¼, R. Friedenberg	110.00
74. Pyne, J. B., "Venice from the Lido," diameter 35½, F. A. Lawlor	250.00
75. Johnson, E., "A Plantation Melody," 24x36, H. O. Nauss	180.00
76. Doughty, T., "English Scenery," 23x32, Williams	170.00
77. Hicks, T., "The Waterfall," 30x25, E. F. Moran	35.00
78. Casilear, J. W., "A Swiss Lake," 18x32, Mrs. Geo. E. Kellogg	300.00
79. McCord, G. H., "Autumn," 20x36, Mrs. Geo. E. Kellogg	1,050.00
80. Scott, J., "The Last Shot," 30x22, R. Hyman	25.00
81. Hicks, T., "A Friendly Warning," 24½x33½, Williams	100.00

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83. Sonntag, W. L., "Landscape," 28x41½, W. A. Burnett	45.00
84. Kensett, J. F., "Narragansett," 25x40, R. O. Roberts	100.00
85. Leutze, E., "The Image Breaker," 37x32, Mrs. Geo. E. Kellogg	120.00
86. White, E., "The Sacred Lesson," 44x36, Mrs. Geo. E. Kellogg	140.00
87. Casilear, J. W., "The Rocky Mountains from Near Greeley, Colorado," 24x46½, H. O. Nauss	180.00
88. Cropsey, J. F., "Mount Jefferson, Pinkham Notch, White Mountains," 31x49, W. A. Burnett	55.00
89. Cooper, T. S., "Cattle in the Meadows," 33½x48, C. T. McDonough	140.00
90. Hook, Bryan, "Silverbeck Chard," 40x50, G. Towne	200.00
91. Herzog, H., "Fishers of the Northland," 37½x56, W. A. Burnett	175.00
92. Whittredge, W., "Landscape," 34x56, W. A. Burnett	80.00
93. Cropsey, J. F., "Eagle Cliff," 37½x54, E. F. Moran	75.00
94. Durand, A. B., "Mt. Symbol," 40x60, Mrs. Geo. E. Kellogg	200.00
95. Brion, G., "Brittany Peasants at Prayer," 53½x82½, W. T. Hughes	270.00
96. Ansdell, K., "Highland Spate; Sheep Being Rescued from the Rocks," 43½x96, Alfred P. Gardiner	350.00
Total	\$11,541.50

John W. R. Crawford Library Sale

Mr. John W. R. Crawford having decided to limit his collecting to certain definite lines has consigned to the Anderson Galleries a large part of his valuable library which will be sold Feb. 24-27 inc. afts.

The outstanding feature of the sale is an extraordinary collection of Stevensoniana; first editions, Mss., drawings and books from Stevenson's library. The catalog contains also a remarkably fine lot of books on the American Indians, their history, captivities, portraits, etc.; rare Americana and books on western travel; color plate books and works with costume plates; rare works illustrated by George Cruikshank, including Grimm's German popular stories, first issue; The Fourth Folio of Shakespeare, etc. The Americana includes Hubbard's "New England," 1677; Maximilien de Wied's "Travels," 7 vols.; Lahontan's "New Voyages," 1703; Lewis and Clarke's Expedition, 1814; McKenney and Hall's "Indian Tribes," 1836-44; Peter Martyr's "De Novo Orbe," 1613; Mason's "Pequot War," 1736; Cotton Mather's "Magnalia Christi," 1702; Adair's "American Indians," 1775; Beverley's "Virginia," 1705; Burk's "Virginia," 4 vols.; De Bry, Part I, America, 1590, etc.

It will be a sale of infinite variety and interest, one of the unusual offerings of the season.

Salmagundi Picture Sale

The annual sale of pictures was continued at the Salmagundi Club, 47 Fifth Ave., on the eves. of Thurs. and Fri. of last week. A grand total of \$10,862.50 was realized for the 170 pictures dispersed.

Some of the pictures, for which the highest prices were obtained, in addition to those mentioned last week, were: "Winter of the War," by Guy C. Wiggins, \$300; "The Brook," by Pieter Van Veen, \$250; "Landscape," by W. Granville-Smith, \$225; "Milford Plain," by Chauncey F. Ryder, \$225; "Sheep and Landscape," by Carleton Wiggins, \$200; Head-Wood Nymph," by Chas. C. Curran, \$200, and "Sand Dunes, Cape Cod," by H. A. Vincent, \$200.

It is announced that the annual oil exhibition will take place from Mar. 6 to 22.

Gen. Bell Arms and Weapons Sale

The collection of arms, weapons, Indian and Philippine baskets and curios formed by the late Major-General James Franklin Bell, sold at the American Art Galleries, Fri. aft., of last week, brought a total of \$6,095.

No. 184, Dyak headhunter's basket and hat, brought \$205 from Otto Bernet, agent, and No. 56, a pair of Mauser pistols, 11 in. long, went to W. W. Seaman, agent, for \$200.

Halsey Print Sale

The sale of the thirteenth and final part of the collection of prints, owned by the late Frederic R. Halsey, at the Anderson Galleries, was continued on Thurs. eve. and concluded on Fri. eve. of last week. The total realized for Part XIII was \$49,424, which in addition to the total obtained for the others parts, namely, \$388,947.85, made a grand total of \$438,371.85 for the entire collection. The collection was probably one of the most remarkable offered for sale; one print alone, Janinet's "L'Aveu Difficile," sold for \$11,000, the highest price ever paid for a print at auction in America.

The leading price obtained during the sale of the final part was \$5,600, paid by D. Hodgkins for Joseph Duveen for No. 307, "Louis XV, King of France," drawn and engraved by L. M. Bonnet.

Other items sold were:
No. 336, "A Tea Garden," a stipple by F. D. Soiron, after Morland. M. Knoedler & Co., \$1,500.
No. 337, "St. James Park," a stipple by F. D. Soiron, after Morland. M. Knoedler & Co., \$1,500.
No. 318-9, "La Noce De Village," and "Le Repas Des Moissonneurs," in colors by F. Janinet, after Wille fils. M. Knoedler & Co., \$1,225.
No. 389, A collection of 201 engravings, by W. Sharp. George D. Smith, \$825.
No. 320, "Marie Antoinette, Queen of France," engraved in color by F. Janinet. D. Hodgkins, \$800.
No. 378, A collection of engravings by R. Morghen, in various state of progress, 90pcs. George D. Smith, \$770.
No. 324, "Venus Attired by the Graces," stipple by F. Bartolozzi, after A. Kauffmann. M. Knoedler & Co., \$700.
No. 334, "The Angler's Repast," mezzotint by W. Ward, after Morland. J. P. Sabin, \$590.
No. 335, "A Party Angling," mezzotint by G. Keating, after Morland. J. P. Sabin, \$590.
No. 315, "Les Femmes de Versailles," by Pierre de Nolhac, 1 vol., published by Goupil & Co., No. 60 of 100 copies printed. M. Knoedler & Co., \$502.
No. 343, "Vaux Hall," aquatint and stipple by F. Jukes and H. Wigstead, after Rowlandson. M. Knoedler & Co., \$500.

Halsey Library Sale

Books from the library of the late Frederic R. Halsey, selections and duplicates from the collection of Henry S. Van Duzer, also books and Mss. sold by order of A. Mitchell Palmer, alien property custodian, were dispersed at the Anderson Galleries this week.

At the first session Mon. aft., a total of \$24,669 was realized for the 209 items sold.

No. 189, "Poems," by Robert Burns, (Kilmarnock, 1786), first edition, chiefly in the Scottish dialect, was purchased by George D. Smith for \$2,360, the top price of the session. The same buyer paid \$1,500 for No. 23, "Book of Hours," Mss. on vellum, embellished with 14 miniatures and executed in northern France about the middle of the XV century. Gabriel Wells paid \$1,500 for No. 191, author's presentation copy of the second Edinburgh, 1793 edition of Burns' "Poems," chiefly in the Scottish dialect.

Other items sold were:

No. 9, Collected set of first editions of the works of William Harrison Ainsworth, 151 vols. George D. Smith, \$815.
No. 11, "Friar Jerome's Beautiful Book," a poem by Thomas Bailey Aldrich, illuminated MS. on vellum by Alberto Sangorski, in jewelled binding. Gabriel Wells, \$700.
No. 174, a series of 65 autograph letters by Robert Browning addressed to Mrs. Fitzgerald of Shalstone, 1876-1889. Gabriel Wells, \$675.
No. 169, "The Battle of Marathon," by Elizabeth Barrett Browning (London, 1820), first edition, with A. L. S. George D. Smith, \$625.
No. 173, "Bells and Pomegranates," by Robert Browning (London, 1841-6), author's own copy with autograph. Gabriel Wells, \$550.
No. 147, "Book of Christian Prayers" (London, 1578), known as Queen Elizabeth's Prayer Book, the only English woodcut Book of Hours. James F. Drake, \$505.
No. 52, "Ideas, accidental & incidental to Hunting and Other Sports, Caught in Leicestershire," by Henry Alken (London, 1826-30), with H. S. Van Duzer bookplate. George D. Smith, \$500.
No. 142, "De Cameron," by Boccaccio (Florence, 1527), genuine copy of the rare edition by Philippo Giunta, with Hoe bookplate. Gabriel Wells, \$500.

A total of \$27,701.50 was obtained for the 216 items sold at the second session Mon. eve.

The highest price of this session, \$2,300 was paid by George D. Smith for No. 329, copy of the sole edition of De Bry's "America," Frankfurt, 1590) in French, containing "Adam and Eve" plate in fine state, which is considered De Bry's masterpiece as an engraver. No. 249, collected set of first edi-

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tions of the works of Mark Twain, 190 items, went to the same buyer for \$2,100.

Other items sold were:

No. 362, Portrait of "Charles Dickens," at 47 years, painted by W. P. Frith, 29 in. x 24 in. Gabriel Wells, \$1,700.
No. 313, "The Life of Sir John Falstaff," by R. B. Brough (London, 1857-8), with two original color drawings, and twenty etchings by George Cruikshank, first edition in the original parts. George D. Smith, \$1,000.
No. 348, "American Notes for General Circulation," by Charles Dickens (London, 1842), author's presentation copy of rare first issue of first edition, with Louisa Conway Felton bookplate. George D. Smith, \$910.
No. 360, four autograph letters, signed by Charles Dickens, relating to the Shakespeare Memorial. Rosenbach Co., \$650.
No. 374, a collected set of first editions of the works of Sir Arthur Conan Doyle, 54 vols. James F. Drake, \$600.
No. 232, "A Relation of the Second Voyage to Guiana," by George Chapman (London, 1596), very rare. R. A. Reader, \$560.
No. 296, "The British Stage and Literary Cabinet," by Thomas Kenrick (London, 1817-22), illustrated by George and I. R. Cruikshank. Gabriel Wells, \$500.

At the third session, Tues. aft., a total of \$35,968.60 was realized for the 213 items dispersed.

The leading price of the session, \$4,500, was paid by James F. Drake for No. 627a, "Le Rommant de le Rose," by Guill. de Lorris and Jean Meung (Paris, 1496), printed on vellum and illuminated with 88 original miniatures, bound by Lortic.

(Continued on page 8)

INNESS PAINTINGS

GEORGE H. AINSLIE
615 Fifth Avenue
at 49th Street
NEW YORK CITY

THE MONTROSS PICTURES

A timely event will be the sale on Feb. 27 next in the Plaza Ballroom by Mr. Thomas E. Kirby of the American Art Association, of the exceptional assemblage of the 71 pictures forming the collection of the well known American connoisseur and discriminating dealer, Mr. N. E. Montrose, all superior samples of men who may be called the American masters of today.

The long years of collecting and dealing in the works of such painters as D. W. Tryon, J. Francis Murphy, Childe Hassam, Albert P. Ryder, Thomas W. Dewing, Horatio Walker, Arthur B. Davies, Winslow Homer, A. T. Wyant and others of good, if lesser fame, during which some of the finest examples of these men and their fellows have passed through his hands to grace and adorn the choicest of collections of modern Americans, have made Mr. Montrose not only an authority on, but a lover of modern American painting of especially what may be called the poetic tonal school, although his discriminating taste has also found delight in the work of such virile painters as Winslow, Homer and that American Millet, Horatio Walker.

Revived Interest in American Art

The coming sale of Mr. Montrose's pictures is therefore, as said above, most timely, following as it will the dispersal of Mr. Thomas B. Clarke's early American portraits, the result of which, with its unprecedented high and record prices, proved the revival of old and the birth of a new interest in fact, among American collectors, in the works of native artists, and their countrymen.

To the American collector, and even more to some foreigners who have of late begun to realize the value of American pictures and sculptures, the coming sale will offer a rare opportunity for the filling of gaps in their collections, but more of securing superior and absolutely authentic examples of some of the most noted of modern American painters, which they may not have happened to possess before. Since the dispersal of the Thomas B. Clarke collection of modern Americans in 1899, the first really important assemblage of the later men to come on the market and the following Evans sales of 1900 and later, there has been no important collection of modern Americans to come before the public, until now, and although smaller than the Clarke and Evans collections, that of Mr. Montrose, and naturally with the growth in ability of many of the painters represented, is superior in quality to all its predecessors.

The collection to be sold is, while representative as said above, of many of the strongest and best known modern Americans. is also wide in scope and delightful in variety. From Thomas Dewing's graceful maidens in their tonal diaphanous settings and Tryon's and Murphy's poetic dreamy landscapes, to Horatio Walker's virile outdoors and animals, Winslow Homer's early single figure "Waiting" and Elihu Vedder's characteristic strong small two figure allegory "Le Mistral," may seem a far cry—but somehow one does not feel any sense of inharmonious relation in studying the separate techniques and inspirations, and recognizes the touch of genius in them all.

Six Remarkable "Groups"

The groups of works by Arthur B. Davies (8), Childe Hassam (8), J. Francis Murphy (6), A. P. Ryder (4), D. W. Tryon (12) and Horatio Walker (5) apart from the single, and occasionally the double examples of such painters as Blakelock (2), George De Forrest Brush, C. Melville Dewey, Bruce Crane (2), C. Warren Eaton, Harry Chase, William M. Chase, Bolton Jones, W. L. Lathrop, Wifl H. Lown, George W. Maynard, Robert C. Minor, H. Siddons Mowbray, F. K. M. Rehn, R. M. Shurtleff, J. H. Twachtman, Worthington Whittredge and A. H. Wyant, make up an assemblage of really notable, and some exceptionally fine examples of American painters whose name and fame are so well established as to be household words.

A Friend of Artists

And it is only natural that this array of superior pictures should be exceptional, and one that will stir the patrons and lovers of American art the country over, for Mr. Montrose, in addition to his inborn taste and judgment of paintings, has had the opportunity, not shared even by many dealers, of not only forming and holding the acquaintance but the friendship of most of the artists represented in his collection. He has been for many years past a visitor at their studios and at their homes, and has thus enjoyed a rare personal knowledge and acquired the friendship and trust of men, who, for a long period, have given to him and to him alone, their entire artistic output, satisfied that he could bring this output to the public with the best results, both financially and artistically, to themselves and to the public. And well and faithfully has Mr. Montrose fulfilled this pleasant and friendly duty, and with deservedly good financial results to his clients and himself.

Hallmark of Authenticity

It has only been necessary for prospective buyers of the works of what have been called the "Montrose artists," to satisfy themselves that any work they contemplated purchasing, came from Mr. Montrose, to know it had the hallmark of authenticity.

It is not possible in limited space to do more in this review of the remarkable pictures that are to come on the market next Thursday evening than to glance at a few of the more salient features of the collection and to note some exceptional individual numbers.

Of the two Blakelocks, small in size, but of unusual quality, the "Moonrise," only 6 by 8 in., is most appealing and beautiful and jewel-like in brilliancy, and the "Encampment—Evening" is almost as fine. The "Girl's Head" by George De Forest Brush, 1885, has an Old Master quality, and the example of W. M. Chace is perhaps the strongest of his still lifes of fish—this time of cod. There is the characteristic vein of poetry and tenderness in the two examples of Bruce Crane, the same typical poetry and clear color in the Daingerfields, while the one example of C. Melville Dewey "Morning" is the best seen in many a day, a dream of pale yellow diaphanous mist over lowlands. C. Warren Eaton's "Moonrise" is a better and stronger example than his customary pine trees, and while the Winslow Homer is an early example it has all his strength and promise.

Artists Well Exemplified

Other painters, who have only one or two examples are notably H. Bolton Jones, with a typical landscape "Still Water" Worthington Whittredge, also with a typical "Brook

active moving portrayal of Longfellow's heroine "Standing with reluctant feet where the brook and river meet," anon the deep rich "Breath of Autumn," and still again that poetical Botticellian prose poem "The Breath of Spring."

The array of Hassams is a fine one, eight in all—and like the Davies runs the gamut of his varied and versatile art. It includes the unusual "Water Garden," the truthful Paris scene "Le Pont Neuf," the wood interior "Indian Trail," and perhaps the best and finest landscape, pure and simple he has ever painted "October's Gold," pearly and rich in color and a delight to study.

The Five Dewings

Of the five Dewings, the "Green and Gold" is the most important—and characteristic—one of those tonal harmonies he alone can paint. Of the six Murphys including two watercolors, very interesting and early examples, which would alone make a sale notable, the most striking are "Golden Afternoon" and the upright "Upland and Valley," whose titles describe them to those familiar with the superb work of this most able, colorful and poetic painter. The Ryders are four in number, and include the pearly, low-keyed "Childe Harold's Pilgrimage," the "White Horse" and "The Dryads," all typical of this "modern old master."

Tryon has always been a favorite and deservedly so of Mr. Montrose and it is natural therefore, to expect an unusual showing of his work in the collection. And unusual it is—nay remarkable. Of the twelve examples there are the early French landscape, "In Picardie," another earlier example, "White Houses" (near New Bedford), the two beautiful watercolors, "New Eng-



PLOUGHING IN ACADIA (N. S.)

Horatio Walker

In Coming Montross Sale.

in the Woods," W. L. Lathrop, with a delightful simple and truthful "Summer Afternoon," Will H. Low, whose work is now seldom seen, with a single figure and outdoors, very airy and bright "The Little Loiterer," George W. Maynard with one of his best marines and mermaids, H. Siddons Mowbray, whose work also is now seldom seen, with one of his exquisite color harmonies "Lais"—that now long dead poetic landscapist, Robert C. Minor with a typical "Sunset," and the late F. K. M. Rehn and R. M. Shurtleff, each represented by a typical "Marine" and "Wood Interior."

The late John H. Twachtman is exemplified by a most satisfactory example of his tonal soft brush "Lake under the Hills," and the late A. H. Wyant by a "Sunset," an unusual piece of color for his brush, glowing in hue and most poetic. The fine two figure example of Elihu Vedder, the long absent American and the artistic Fitzgerald, who with that poet, made Omar Khayyam known to modern readers, has been mentioned above.

Groups Are Features of Collection

But good and interesting, and in some cases, important as are the works just mentioned, the groups of works by Arthur Davies, Thomas W. Dewing, Childe Hassam, J. Francis Murphy, Albert P. Ryder, Dwight W. Tryon and Horatio Walker, are the features of the collection, and will make the sensation of the exhibition and sale. Never before have so many and such superior examples of these modern American masters come upon the auction mart. The eight examples of Davies run the gamut of his imaginative and poetic art, and each and every one will appeal to the lovers of his art in its own way. Here is a "Landscape," simple in composition and pure in color, there his "Forest's Festival," with its deep rich tone and color, and sense of mystery—again the "Reluctant Youth"—that appreci-

land Pastures" and "Glastonbury Meadows," that exquisite Spring poem, "Apple Blossom Time," a delicious marine "Open Sea," and the large and impressive museum piece "Near the Shore, Moonrise"—one of the finest landscapes yet painted by an American.

Paints the "Poetry of Toil"

Finally come the Horatio Walkers, to complete this splendid display—all breathing the "Poetry of Toil," and emphasizing the artist's claim to the title of "the American Millet." There is one watercolor "Milking" that Morland-Millet-like study of a big "Siesta," and the large "Ploughing in Acadia," reproduced on this page, and which at once recalls in its sense of power and dramatic intensity of feeling, the French master.

So ends this hasty review of this remarkable collection, which goes on exhibition at the American Art Galleries today, and whose dispersal next Thursday evening in the Plaza Ballroom will be truly the event, thus far, save only the sale of the Clarke portraits, of the present art season.

James B. Townsend.

ELMIRA (N. Y.)

Some 36 unusual paintings each depicting scenes around Niagara Falls and adjacent territory, principally along the Niagara River, by Miss Claire Shuttleworth, are on exhibition in the Arnot Art Gallery. One of the most charming of the pictures is "The End of a Rainbow." While Miss Shuttleworth was working on this picture by a coincidence the peace bells, announcing the signing of the armistice began to ring. Some time ago Mrs. Jennie Murdoch Diven, director of the Arnot Gallery was at Niagara Falls and observing Miss Shuttleworth's painting invited her to display her work in the Elmira gallery. Miss Shuttleworth's home is in Buffalo.

Halsey Library Sale

(Continued from Page 6)

Other items sold were:

No. 456, "The Vicar of Wakefield," by Oliver Goldsmith (Salisbury, 1766), first issue of the first edition, and the only known presentation copy with autograph. Gabriel Wells, \$2,350.
No. 431, "The Charter Laws, and Catalogue of Books, of the Library Company of Philadelphia," by Benjamin Franklin (Phila., 1757), rarest of Franklin imprints. George D. Smith, \$1,425.
No. 492, a collected set of the first editions of the works of Bret Harte, 124 vols. George D. Smith, \$1,380.
No. 563, "Poems," by John Keats (London, 1817), first edition. James F. Drake, \$1,060.
No. 544, a series of 65 autograph letters of Thomas Jefferson to Charles Willson Peale (June 5, 1796 to Dec. 25, 1825). T. W. Best, \$1,050.
No. 609, a series of 30 original drawings by John Leech, illustrating "Christopher Tadpole," by Albert Smith (London, 1848), with a page of author's original MS. inserted. Gabriel Wells, \$1,000.
No. 594, original pencil drawing of Charles Lamb, by T. Wageman, 5x6½ in. George D. Smith, \$875.
No. 538, "An Account of a Conference with the Penobscot Indians," by Samuel Waldo (Boston, 1755), only known copy. John Carter Brown Library, \$775.
No. 536, "Narrative of a late Expedition against the Indians" (Andover, 1790), one of the rarest works on Indian captivities. Rosenbach Co., \$590.
No. 501, "A Living God," by Lafcadio Hearn (Tokyo, Sept. 25, 1896), complete original MS. W. Nolen, \$530.
No. 449, "A Discourse of Discoverie for a new Passage to Catai," by Sir Humphrey Gilbert (London, 1576), very rare. George D. Smith, \$500.

The 223 items dispersed at the fourth session, Tues. eve., brought a total of \$41,002.

George D. Smith paid the highest price of the session, \$11,600 for No. 787, Poe's "Tamerlane and Other Poems" (Boston, 1827), first edition, the most desired of four known copies; one in the British Museum, without wrappers; another copy, without wrappers, owned in Philadelphia; a complete copy, with wrappers, but bound, in the Huntington library, and this copy.

Other items sold were:

No. 710, "Mirror for Magistrates" (London, 1559), choice copy of rare first edition of first part. George D. Smith, \$2,650.
No. 701, "Thucydides," by John Milton, author's autograph and annotation copy, one the most precious mementos of Milton offered for sale. Rosenbach Co., \$1,700.
No. 651, "Prieres de la Messe, MS. written and illuminated by Rousselet of Rennes in the XVII century. George D. Smith, \$1,450.
No. 825, "Works of Rabelais" (Amsterdam, 1741), an uncut copy of this highly illustrated edition, with Hoe bookplate. George D. Smith, \$1,200.
No. 690, a collected set of first editions of the works of George Meredith, 80 vols. R. Arnold, \$1,075.

At the fifth and concluding session, Wed. aft., the 211 items sold brought a total of \$29,191, making a grand total of \$158,749.60 for the five sessions.

The highest price of the session, \$3,350, was paid by Rosenbach Co. for No. 886, "Arcadia, Sonnetti e Canzoni," by Jacopo Sannazaro (Vinegia, 1534), from the library of the famous bibliophile, Jean Grolier, Treasurer of France, under Francis I.

Other items sold were:

No. 894, Francis Segur's "Liber Amicorum," MS. on paper, probably the most valuable Album Amicorum ever formed by an Englishman, containing letters of some of the most eminent men of letters in England. George D. Smith, \$2,960.
No. 893, "The Rise, Spring and Foundation of the Anabaptists," in French by Guy de Brez (1565); translated into English by Joshua Scottow (Cambridge, Mass., 1668); one of two perfect copies known of the first translation from a European language in his country. George D. Smith, \$1,300.
No. 968, "The Loyal Ballad of Lord Bateman," by Thackeray (London, 1839), illustrated with an original drawing by Thackeray and three by George Cruikshank, presentation copy of the first edition from the illustrator. Rosenbach Co., \$950.
No. 1019, "A True and Sincere declaration of the purpose and (ends) of the Plantation begun in Virginia," "Sett forth by the authority of the Governors and Councilors established for that Plantation" (London, 1610), only three other copies known. George D. Smith, \$750.
No. 896, Shakespeare's "Comedies, Histories and Tragedies" (1632), second folio copy. Gabriel Wells, \$810.
No. 941, a collected set of the first editions of the works of Frank R. Stockton. George D. Smith, \$720.
No. 935, a tract, recording the persecution of the Quakers in New England, containing the writing of Marmaduke Stephenson (London, 1660). George D. Smith, \$705.
No. 914, a collection of the first editions of the works of G. Bernard Shaw, 103 items. George D. Smith, \$700.
No. 1007, original autograph MS. of Anthony Trollope's "The American Senator." George D. Smith, \$660.
No. 1008, a complete collected set of the Tudor Translations, edited by William Ernest Henley (London, v. d.), 44 vols. George D. Smith, \$600.
No. 891, "The Waverley Novels," by Sir Walter Scott (New York, 1903), 51 vols., connoisseurs' autograph edition, limited to 12 numbered copies. W. H. Woodin, \$575.
No. 953, "Letters of Obscure Men" (Frankfort, 1643), a satirical volume owned by Jonathan Swift, and Alexander Pope, from the Charles B. Foote collection, with bookplate engraved by French. Rosenbach Co., \$575.

Lee Van Ching Sale

Chinese bronzes, enamels, potteries and porcelains, wood and stone statuary, textiles, amber, jade and ivory carvings, Mandarin necklaces, paintings and lacquers, consigned by Lee Van Ching and sold at the Anderson Galleries, Fri. and Sat. afts., of last week, brought a total of \$10,928.

The highest price, \$400 was paid by D. Abbes for No. 412, a Shun Chi coromandel lacquer screen, 8 ft. 7 in. high; each panel 18½ in. wide.

Other interesting items sold were:

Nos. 266-7, two Chien Lung miniature jade trees, 19 in. high. M. Symons, \$350.
No. 268, pair of Chien Lung jade plants in ivory jardiniere, 9½ in. high. Hugh Murray, \$255.
No. 177, Yung Cheng tall porcelain vase, 25½ in. high. C. J. Blount, \$200.
No. 86, Sung stoneware bowl, 11 in. high, 13 in. wide. F. Getz, \$180.
No. 269, K'ang Hsi peachbloom porcelain bowl, 4¾ in. diam. E. Getz, \$175.

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Borglum's New Lincoln Head

Gutzon Borglum has done another colossal head of Lincoln in marble somewhat like that now in the Capitol, which is on exhibition in the windows of the U. S. Rubber Company, 1790 Broadway. This new head, which has just been completed, is believed to be far superior to that in the Capitol. The piece was cut from a block weighing six tons, and the finished product weighs four and a half tons. It portrays the head of Lincoln in heroic size, the head standing on a rough pedestal.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

BALTIMORE WATERCOLOR CLUB, Peabody Institute Galleries, Baltimore.—Twenty-third annual exhibition, March 10-31. Exhibits received March 1.

NATIONAL ACADEMY OF DESIGN, FINE ART GALLERIES, 215 W. 57 St.—Ninety-fourth annual exhibition, March 18 to Apr. 27. Exhibits received March 5 and 6, at 214 W. 58 St.

NEW HAVEN PAINT AND CLAY CLUB, Yale School of Fine Arts, New Haven.—Nineteenth exhibition, April 1-20. Exhibits received March 21 at Yale School of Fine Arts, corner of Chapel & High Sts., New Haven, Conn.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—War paintings and drawings by British artists, through Feb. 26.

American Water Color Society, National Arts Club, 15 Gramercy Park.—Fifty-second annual exhibition, to Feb. 28.

Arlington Art Galleries, 274 Madison Ave.—Works by American artists, through Feb.

Arden Gallery, 599 Fifth Ave.—Paintings by John C. Johansen, through March 14.

Art Alliance, 10 E. 47 St.—Exhibition of Industrial art.

Babcock Galleries, 19 E. 49 St.—Western genre paintings to March 1.

Bonaventure Gallery, 601 Fifth Ave.—Pastels and drawings of XVIII century.

Bourgeois Galleries, 668 Fifth Ave.—Paintings and drawings by Jennings Tofel, through March 1.

Braus Art Gallery, 2123 Broadway, at 74 St.—New paintings by well known artists.

Catherine-Lorillard-Wolfe Art Club, 802 Broadway.—Paintings by Rosina Don Dero, Acta West Salisbury, Zeta A. Moody, and Ethel Heaven Hamilton, through Feb.

Cercle Rochambeau, 25 W. 45 St.—Portraits, sketches and pastels, by Mme de Marandat, through Feb. 24.

City Club of N. Y., 44 W. 55 St.—Paintings by Carlton Fowler, to March 1.

Dudensing Galleries, 45 W. 44 St.—Watercolors and oils by American and foreign artists.

Durand-Ruel Gallery, 12 E. 57 St.—Paintings by Boudin, Feb. 25 to March 15, incl.

Ehrich Gallery, 707 Fifth Ave.—Early Colonial portraits, to March 13.

Lithographs and etchings by Odillon Redon, to March 12.

Ferargil Gallery, 24 E. 49 St.—Works by Edward L. Redfield, through Feb.

556-558 Fifth Ave.—Under the direction of Mrs. Albert Sterner, paintings by Louis Kronberg, Feb. 24 through March 8.

Lithographs by James A. MacNeil Whistler, from Feb. 24.

Folsom Gallery, 560 Fifth Ave.—Paintings by Wm. McGregor Paxton, to March 8.

Hotel Majestic Art Salon, Central Park W.—Paintings, figure pieces and landscapes by Content Johnson, to Feb. 26.

Kingore Galleries, 24 E. 46 St.—American paintings and sculpture, to March 15.

John Levy Gallery, 14 E. 46 St.—Group of portrait drawings on vellum, by John Eland of London, Feb. 24, through March 15.

Little Gallery—Antique Italian textiles; modern Italian glass and pottery.

Macbeth Galleries, 450 Fifth Ave.—Special group of American artists, to March 1.

MacDowell Club, 108 W. 55 St.—Works by group of modern American artists, to March 2.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Paintings by Jerome Myers, to March 1.

Montross Gallery, 550 Fifth Ave.—Paintings by Kenneth Hayes Miller, to March 8.

National Association of Women Painters and Sculptors, Fine Arts Galleries, 215 W. 57 St.—Twenty-eighth annual exhibition, to March 4.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley. Print Gallery (room 321): War Zone in Graphic Art.—Stuart Gallery (room 316): Master Ornamentals.

Paint Box Galleries, Washington Square South.—Psycho-chromes, symbolic forms and colors in portraiture, by F. Kennerly.

Ralston Galleries, 567 Fifth Ave.—A selection of rare old French and English prints, in color and black and white.

Reinhardt Galleries, 565 Fifth Ave.—Recent watercolors by William Jean Beaulieu, to March 1.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

Whitney Studio, 8 W. 8 St.—Works by Malvina Hoffman and Arthur Crisp, from Feb. 25.

Whitney Studio Club, 147 W. 4 St.—Wood engravings, monotypes, charcoal drawings, and color plates, through Feb. 27.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—The N. E. Montross collection of American paintings. Plaza Ballroom, Thurs. eve., Feb. 27. Exhibition Feb. 22 to date of sale.

Rare and valuable Renaissance, Flemish and other tapestries, costly drawing-room and boudoir suites of furniture in fine old Beauvais and Aubusson tapestry, other fine furniture, old textiles, Italian and Casanova marbles, and other objects belonging to the estate of the late Augustus Kountze. Other estates and several private owners. Sat. aft., March 1, 3 o'clock.

By direction of The Colonial Trust Company, of Phila., trustee for the estate of the late M. N. Pappadopoulos (who lost his life on the Lusitania), and others beneficially interested, a collection of rare and beautiful antique and modern rugs and carpets from Persia, Asia Minor, the Caucasus and China, of artistic excellence and utility, together with a collection of rare antique Chinese rugs to be sold for the benefit of the estate of the late E. A. Bischoff, of Peking, China, by order of the N. Y. Trust Co., administrator, March 6, 7 & 8 afts. Exhibition March 3 to date of sale.

An important collection of modern paintings, by masters of the American and Foreign schools, the property of the late Thomas R. Ball of N. Y., and the late Francis White of Baltimore, with important additions from several private collections. Plaza ballroom, on March 13 and 14 eves., exhibition March 10, to date of sale.

By direction of the executors the important collection of Japanese art treasures and curios, belonging to the estate of the widely known "expert," the late Rufus E. Moore, consisting of fine old lacquers, rare pottery and porcelains, bronzes and other objects of interest to amateurs and connoisseurs. March 13-15 afts. Exhibition March 10 to date of sale.

Anderson Galleries—Park Ave. and 59 St.—Library of John Wm. Roy Crawford of New Rochelle. Feb. 24-27 incl., afternoons.

Fifth Avenue Auction Rooms, 333-341 Fourth Ave.—Collection of Oriental and European art objects, including old Chinese porcelains, ancient potteries and bronzes, antique Chinese rugs, sword guards, knife handles, objects in gold and silver, ladies' Mandarin coats, etc.; on view to dates of sale, Thurs. Fri. & Sat., Feb. 27, 28 & March 1, at 2:15 o'clock.

Collection of Chinese and Japanese paintings, rare prints and stencils; on view to date of sale, Fri. eve., Feb. 28, at 8:15 o'clock.

Heartman's, 129 E. 24 St.—Rare Americana, Fri. morn., Feb. 28, at 11 o'clock.

BOSTON—C. F. Libbie & Co., 597 Washington St.—Private collection of books and pamphlets, formed by George W. Humphrey; Tues. & Wed., Feb. 25 & 26, at 10 & 2 o'clock.

EXHIBITIONS

Anderson Galleries—Park Ave. and 59 St.—Beginning Feb. 24, an interesting and comprehensive collection of rare and early works on aeronautics and on railroads.

Beginning March 1, valuable Chinese works of art consigned by Lai Yuan and Co.

Sales Records Corrected

Due to an error in the sales records received by the ART NEWS representative at the second session of the Halsey print sale at the Anderson Galleries Feb. 11 last, it was stated in the report of said sale in last week's issue, that the highest figure of the session was \$2,800 which it was said was brought by J. R. Smith's "Mrs. Carnac" after Reynolds. As a matter of fact the highest figure was \$3,250, paid by Mr. George D. Smith for T. Watson's "Mrs. Beresford, Mrs. Gardner and the Viscountess Townsend" after Reynolds. It was also stated in the same story that No. 255, "Amelia, Countess of Ossory" by T. Watson after Lely, brought \$2,000 from Mr. R. A. Singer when it was No. 254, "Lady Bampfylde" by T. Watson after Reynolds which brought that amount from Mr. Singer.

The ART NEWS takes every precaution to publish correct sales records, all the more that the incomplete records in the dailies are, as a rule, carelessly compiled, and often inaccurate, but it cannot always prevent mistakes of the kind above noted.

Americana Sale

Rare Americana, including poetry, Revolutionary material, orations, etc., were sold at Heartman's Fri. morn. of last week, when a total of \$3,339.55 was realized for the 278 items sold.

No. 159, "Our Dying Saviour's Legacy of Peace," by John Higginson (Boston, 1686), brought \$125 from L. C. Harper.

No. 254, "An Answer to Some Cases of Conscience. Respecting the Country," by Solomon Stoddard (Boston, 1722). L. C. Harper, \$115.

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ARTISTS' CARDS

FOR SALE. Napoleonic Relic—Flower piece by Abraham Mignon, given by Joseph Bonaparte, King of Spain, to his brother, Jerome Bonaparte, as a wedding present on his marriage to Miss Patterson of Baltimore. Address: Patterson, c/o American Art News Co., 15 E. 40 St., N. Y. City.

AN OLD and unusually fine decorative canvas with figures, in good condition, Correggio School, at very low figure, as owner is giving up housekeeping. Address "G," American Art News Office.

POSITION WANTED—A man who for six years has been connected with a New York art firm dealing in XVIII century objects d'art, wishes a position. Is capable of taking care of a private collection, and is willing to commence at a moderate salary. Address: P. J., c/o American Art News, 15 E. 40th St., City.

Olyphant-Garrett Furniture Sale

Antique and modern furniture, old China and glassware, and other objects owned by the late Robert Morrison Olyphant, of New York, and the late Miss Mary E. Garrett, of Baltimore, sold at the American Art Galleries Sat. aft. last, brought a total of \$12,774.

The highest price, \$4,100, was paid by Otto Bernet, agent, for No. 349, an early XVII century Flemish Renaissance tapestry, "Allegorical Hunting Fête," 11 ft. 6 in. by 12 ft. 6 in.

Other items sold were:

No. 284, carved Chinese rhinoceros horn, 22 in. high. Mrs. Kellogg, \$800.

No. 377, two petit-point armchairs. Lans Co., \$410.

No. 192, Chinese medallion porcelain service, 226 pieces. E. I. Farmer, \$310.

No. 392, India carpet, 11 ft. by 16 ft. C. C. Dommerick, \$230.

No. 339, three pairs silver-ivory and emerald-green brocade curtains. Mrs. C. W. Feigenspan, \$210.

No. 315, bronze figure, "Le Brun," signed A. Carrier, 26 in. high. Mrs. Kellogg, \$200.

ART VANDAL IN OMAHA

Art treasures in the Omaha public library continue unguarded, except for one special officer. In the meantime the \$6,000 "Love Painting," mutilated by a vandal more than a week ago, has been removed to Whitmore's art gallery for safekeeping and restoration. President John L. Webster of the Friends of Art, which society borrowed the painting from a N. Y. collection, said that he has not advised the owner of the mutilation, nor taken any steps as to paying for the restoration of the canvas.

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